

57

Dramatic

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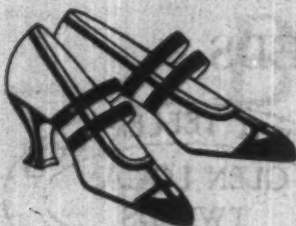
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For Nerves of Steel



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**OF
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Dramatic Mirror

and THEATRE WORLD

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Big Names On Broadway

Ray Raymond Alaskan Martiguly

Ernest Glendinning Robert Hooley

Jack Booth Francis Van more

~~Joseph M. Murray~~ Hope Hampton

Alfred Renine Paul Lyndell Capt. Joseph Morrison

William Anderson Mrs. Stuart Robson

Wesley Dyer Frederick Perry



ELSIE FERGUSON

One of the theatre's leading personalities who is starring in Paramount pictures. Her most recent production is "Sacred and Profane Love."

DRAMATIC MIRROR

Page S. Jay Kaufman!

MUCH has been written, and more said, of the censorship idea. Of them all—and if there's anything that hasn't been sent to me I shall be much surprised—I like most the summary of Dr. Frank Crane, which, with his permission, I give you here.

"The idea of establishing a censorship for moving picture films is wholly mischievous.

"All the more so because the motives that prompt it are the best in the world.

"The sentiment in the minds of the movers of this is that the young and innocent should be shielded from scenes that are suggestive of evil.

"That is a sound sentiment. Nobody wants children exposed to profanity, obscenity or other soiling things.

"The laws at present recognize this, and indecencies are punishable by the courts.

"But the plan to avoid the bad effects of environments by having some authority look it over and decide whether it is good for us or not is subtly dangerous.

"It is the old monarchy idea, and hierarchy idea, over again.

"Theoretically monarchy is the smoothest and most efficient form of government. It is much better to

have a king tell us what to do than for us to quarrel over it ourselves.

"There's only one hitch. Nobody ever discovered how to find a competent and honest king every time.

"King government is the self-evident kind. Almost all self-evident things are delusions. We find the real, true and practical thing only by experience and much experiment. We had to try kings many a long year before we found out they would not do.

"So with government by priests and good men. It would be fine for such to attend to all matters of conscience for us. And it took us many generations and much conflict to find out that hierarchic government will not do, for the simple reason that you cannot trust the hierarchs.

"In fact, no human being, nor group nor class, nor order, nor hereditary, or enumerated line of human beings, can be trusted to assume either the political or moral responsibility for the people.

"The people must do that for themselves. That's what democracy means. And democracy alone will work. It does not work very well always, but it is the only thing that will work at all.

"And the gist of this is that censorship will never work, for the simple reason that there are and can be no censors that will satisfy the people.

"You have got to let the people decide for themselves what books to read and what plays and movies to see. It's dangerous. But it is not nearly so dangerous as handling the responsibility over to the Baptist Church, or the Women's Christian Temperance Union, or to the school teachers, or to the kind of people governors select to sit on boards.

"You may try it. It will not work. The people will not stand for it. It will have a deadening effect on the movies. And it will produce irritation, corruption and universal dissatisfaction.

"The persons to decide what movies or theatres, a child should attend and what books he shall read, are the parents. That burden is on their shoulders, and no state can take it off."

On Vaudeville Audiences

And that reminds me. Dr. Crane talked at the last Friday luncheon at the Friars.

And among other things he said, "I think that the vaudeville audience is the greatest in the world. The reason that the President and the preacher can't make good in vaudeville is that the vaudeville audience can't be buncoed. If I could make good in vaudeville in fifteen minutes I would consider I had done a great thing."

On The Broadway Impudence

There's more in Heywood Brown's leaving the Tribune than meets the eye.

He is to go to the World. But not as a critic of the theatre.

He will write editorials.

And I am inclined to think that it



VIRGINIA CALDWELL

Who gives a fine performance of an unsympathetic role in Christy Cabanne's production of "What's a Wife Worth?" (Robertson-Cole)

is not merely a matter of dollars. It is more likely due to his feeling that there is too much nonsense about critics. That there is too much criticism of critics. That a critic is cheapened by the cheap attitude of Broadway. That Broadway becomes too impudent. And he's right.

Let a critic attempt to say what he believes and at once there's a hue and cry. That is a critic of the theatre. A critic of music has some position. A critic of painting has some position. But not so of the theatre. And so Brown, as able a critic as we have ever had, gives up the job in disgust and goes into a work where he will be free from Broadway's impudence.

Alas!

On Lardner - Buck

Ring Lardner and Gene Buck have written a comedy which Mr. Zeigfeld will do. And Lardner has written some of the coming Follies. If his stuff acts one half as well as it reads there will be a riot.

On The German Pictures

E. J. Bowes said a lot when he said that there were a few German successes in motion pictures but that the domestic pictures of the Germans were not to be taken seriously.

After he told me I saw several of them. The stories will not interest American audiences. And the productions are ridiculous. They are not competition.

But the success of "Passion" and "Deception"—two really big things—frightened the men who did not control them. And so the usual cry was heard.

What these men should think about is not the German successes but their own failures. And why they were failures. Let them think about the weak and trivial romances they are producing. The "stories" which are not IDEAS. Let them let their pictures SAY SOMETHING. Then they will be doing their industry or art a service.

AND make more money for themselves.

On That Preacher

The thing to do, I think, with the Ford and Stratton type is to forget them. The latter, a doctor by virtue of being a reverend, has taken it upon himself from time to time to air his view on matters of the theatre. Taking, of course, the sensational attitude. His latest, "The stage is a rotten proposition. It is reeking with moral infamy. It is the devil's church AND IS ENGAGED IN ROBBING THE TRUE CHURCH OF ITS SABBATH." And kindred things including slander of actors and actresses. Burr McIntosh challenges the doctor (?) and says he will show that for every actor in jail there are five preachers. But the doctor (?) doesn't answer.

On A Move

Another Theatre Guild production to move to Broadway. "Lilliom." To the Fulton Theatre. Good. The Garrick seems to frighten a great many who will not think for themselves. And the Fulton being next door to the restaurant which has what is practically the best food in town (the Ritz excepted) the crowds will flock.

TUCKAHOE IS A WARNING!!!!

S. JAY KAUFMAN,

133 W. 44th Street, N. Y. C.

Sure. If that village so near New York fell for the Blue Laws I see the necessity of your anti-Blue Law campaign (NO DUES) and I want to join it. And here are three names of three of my friends who SHOULD join it.

(1) Name

Address

(2) Name

Address

(3) Name

Address

MY NAME

Address



GRACE DORO

Chance is said to be responsible for bringing about many rare and unusual events—events which have changed the world's history, events which delight the eye, cheer the heart, and charm the ear. But it is certainly something more than Chance that decreed that Grace Doro should sing the new Remick hit, "Just keep a Thought for Me." For no one could ever hear Miss Doro sing this appealing number with its plea without wanting to say: "Beautiful singer, I'll keep every single thought I ever had for you, if you will only

give me the chance!" Miss Doro's wistful eyes and distinctive personal beauty rival the lilt of her song, and it is no trouble at all to keep a thought—even a couple of thoughts—for her. Her presentation of the Remick number will undoubtedly have a telling effect on the song itself, as it is already being hummed and sung and whistled wherever people who are "up" on the latest song hits congregate. To prophesy about Miss Doro's future is easy, as she has every quality necessary for a brilliant and successful career as a singer.

Broadway Buzz

NO one dare say that the days of chivalry have past. Never was there a time in the history of the world when men were more willing to make exalted sacrifices for their friends. Sidney Carton is a back number when compared to Wallace McCutcheon. The other night—just how late is not stated—the noble Wallace was dining with a friend, equally noble. Their friendly party suddenly assumed tragic proportions when a secret service scenter detected the fact that the two noble gentlemen had a bottle of precious Scotch, and rushed up to arrest them. At this point, both gentlemen showed their magnificent nobility of soul, for each one swore that the bottle was his and begged to be arrested. Each pleaded in turn, a la Alphonse and Gaston. Finally Wallace was led off to the lockup, while the assembled company sang, "He's a Jolly Good Fellow."

We Give It Up, Avery

The law has always puzzled the player profession. For instance, a New York justice has decided that if one carries a flask in one's pants pocket, the pocket becomes a vehicle and he is liable to arrest.

"If, by the same token," adds Avery Hopwood, "he carries in his pocket a membership card in the Theatrical Producing Managers' Association, why should it not become a theatre?"

"The sun of the drama is setting," observed a critic of the films in a review of the season in New York. To which Richard G. Herndon, the producing manager, makes bold to reply: "With the same regularity that it rises the next morning."

Dear Sir:

In case you haven't heard, I take the liberty of telling you. The Friars recently attended a performance at the Columbia theatre in honor of Arthur Pearson, a brother member. During the performance Don Barclay stepped to the lights and pointing to a man down front said, "Look, there's Arnold Daly's brother, 'matinee daily.'" Do you like it? Thanks. Jm.

When an interviewer asked Ruano Bogialav to name her pet fad, the singer answered promptly "coin collecting."

Miss Mathis' Muse Murmurs More

A clergyman learned was he,
To a very abnormal degree.
He could fiddle like sin
On his old violin,
So they called him a Fiddle D. D.
JUNE MATHIS.

A Dog-Gone Shame

The Love Bird troupe is deep in gloom
Their thoughts stray to the morgue
All joy has turned to sorrow
Since Pat Rooney lost his dog.

The Question

My Dear Miss Star: I'm writing you to ask for your advice. About a little matter which my people don't think nice. I'm just sixteen, am out of school and pretty, I'll admit. If I had a chance in movies why I know I'd be a hit. I used to act in church affairs; I've recited often, too. So you see I have experience which should help to get me through. I take in all the picture shows and I study every move. I've learned to cry, make love and die, until I can't improve. My parents are opposed to it, in fact, my dad gets mad. When I act before the mirror just like you do when you're sad. But I long to get in pictures and have clothes and jewels like you. So please help me to get famous and advise me what to do.

The Answer

My Little Girl, Your note received and in reply will say, Forget about the movies, let your parents have their way. The picture game is not all fun and it contains much tears. To reach the top means much hard work which no doubt would take years. I'm swamped with cards and letters from foolish girls it seems. Who wish to leave their home and friends not knowing what it means. The outside world is hungry for young girls who stray away. And no favors are conferred unless the price you care to pay. It took me years to reach the top and though it may sound queer, I often wish I had a home with a Dad and Mother near. So give up the thought of pictures, stay at home with Pa and Ma, And good luck will surely follow you. Sincerely yours

Miss Star.

JIM.

This Takes Brain Work!

Dear Sir:

Will you kindly name three theatres in New York where "Mixed Marriage" has not played.

ANXIOUS.

Answer—The Hippodrome, the Century and the Metropolitan.

Caruso Still Mending.—Headline.

We don't believe it. He is not that kind of a chap.

According to reports Buster Keaton has won the race for the hand of Natalie Talmadge and according to the ton of ice which adorns the third finger of her left hand Miss Talmadge could spend her honey moon in the tropics without fear of getting sunstruck.

While clowning at the N. V. A.'s last Tuesday night, Tommy Gordon remarked that he had just taken out a life insurance.

"I'm playing Newark next week and I expect to die," said Tommy.

Out of the Mouths of Babes

Blythe Sherwood is reported to have found a lost child in a department store in the very recent past.

"Where is your mother?" she inquired.

"She is lost," was the prompt answer.

"Why didn't you hang on to her skirts?" Miss Sherwood insisted.

"I ain't tall enough to reach them," was the final answer.

Lee Barth dropped into the N. V. A. Club for lunch the other day, and not being very hungry, he ordered a salami sandwich and a cup of coffee. After hiding away for about twenty minutes the waiter returned and after serving the cup of coffee he started to hurry away. "Wait a minute," said Lee, "where is the salami sandwich?"

"I'm sorry, boss," replied the waiter, "but we aint got salami, it's out of season."

Ah, But He Was Dismissed

Herbert Brenon, well known motion picture director, was arrested the other night for violating the Volstead Law. The policeman claimed that Mr. Brenon threw a bottle of Scotch Whiskey into an area-way and started to run away. Any man who runs away from a bottle of Scotch Whiskey these days should be arrested.

After all, there's nothing new in the world. Some time ago the world believed that human ingenuity had reached its limit in the arguments that arose as to who started the war. But those arguments can't be compared with the ones that have just started in regard to the new German film war. The producers are starting pro and con propaganda that is proving more interesting than some of the pictures they produce. Here are some of the latest statements which are well worth the serious consideration of the public: "German movies shouldn't be produced here because they remind one about German beer and therefore work against prohibition interests." And again, "German movies should be introduced here because they keep the public from thinking about psychoanalysis, the Stillman trial and who killed cock robin!"

Avery Hopwood, now in Paris, took a look at one of the new Parisien revues. The girls were dressed in typical French style.

"What do you think of the Paris chorus girl?" a French journalist asked him.

"A very attractive group of strip-lings," was the Hopwood comment.

Langdon McCormick is about to open a theatre in New York which he will call "The Theatre of Thrills." "Huh," observed Silvia Bidwell, "you can get a thrill at any theatre where you can get an orchestra seat from the box office instead of the ticket brokers."

The Capitalization Is Our Own

"The mirror presents Madge Kennedy in a dual role," captions Film Fun beneath a photograph of Miss Kennedy. "First, as her charming self; second, as her reflection. The Muxon has been picking theatrical winners for a long time."

We thank you.

It's an ill wind that blows nothing good. If the movie producers keep digging around for biblical subjects, the whole world of filmdom will soon become sanctified enough to satisfy the censors. Still one never can tell. Vivian Martin in a film of "The Eternal Mother" at one theatre made women weep at her perfect representation of perfect motherhood while at another theatre, appearing in person, she made the men howl (with delight) at her unconventional activities in a naughty bedroom farce.

Exodus

Summer has come,
And vacation, too,
And every star
You ever knew
Has gone to see
La belle Paree.
The Duncan Sisters,
Mitzi too,
Will sail upon
The waters blue.
Margaret Anglin,
Grace La Rue,
Soon in Europe will be due.
And Pearl White and Helen Hayes,
And Arnold Daly with Shaw plays,
All these have the Europe craze.
It does no good to sit and pout,
We'll have to learn to do without.
P. S.—Not to forget Margaret Wycherly, Olga Petrova, Gilda Varese and Hale Hamilton. For other departures consult the steamship lines.
Yz En

Rumor hath it that the immortal Joe Flynn, he who circulates press stories about Frank Tinney and other celebrities, is about to return to Broadway. Joe's latest pronouncement is: "Remember, familiarity breeds familiarity."

We hear that Pauline Frederick and Willard Mack are to revive their former matrimonial skit entitled "Husband and Wife." According to Mr. Mack it should run "Smooth as Silk."

Speaking of matrimony we have been enlightened by a sign bearing the following inscription:
VIVIAN MARTIN and LYNN OVERMAN.
JUST MARRIED.

On a southern railroad there is a train known as the Tri Weekly which according to performers who have traveled the line should be spelled Try Weekly.

Dr. Straton declares the theatre to be the church of the devil. It occurs to us that at times the pulpit seems to serve as the minister's theatre.

The Debut of the Stage Doorman

By Bernard Sobel

THE most exceptional personage of the theatrical world is the one the public knows least about. He is the stage doorman and if he should once decide to reveal the scores of secrets he knows, he could draw an audience larger than that of the most renowned star. With one single word, he could destroy many popular illusions, tear down time-honored traditions and make unsteady the very pedestals of fame. For the stage doorman is not only the custodian of the theatre, its dressing rooms and properties, but also the custodian of the drama as an art and a profession. It is he who guards the necessary mysteries of the actor and his craft from prying eyes.

But to look at the stage doorman one would never surmise that he has such ponderous duties nor that his thoughts are aglow with romance yet sobered by constant communion with ambition, failure and success. In appearance, one stage doorman looks like every other, for like the button maker in "Peer Gynt," they are cut out of a common though noble form, all possessed of low voices, all inclined to be impersonal and self-effacing. Though many of them are gray and bent, they are vigorous nevertheless and young in their enthusiasm. Though one or two of them may be "hard boiled," officious and churlish, most of them are eager to be helpful.

Even Their Conversation

has a uniform similarity. Ask anyone of them how he likes his work and his answer will be:

"I am contented here. The people of the stage are always ladies and gentlemen. I have never seen them otherwise. They are generous and considerate. The work is pleasant."

Nevertheless their work is not so easy as it seems to be. In the first place, the hours are long, twelve at a stretch and the routine is monotonous; the same thing at the same time daily,—like walking a treadmill. The night man has the harder task, for during his lonely hours in some theatres, he must walk up stairs and down, front stage and back, up one gallery, down to the basement, then back again through the corridors.

As he traverses this endless beat, he passes various stations from which he reports regularly to the central offices of the Western Union Telegraph. Should he fail to report at any of these stations, a messenger would come immediately to investigate and there would follow long explanations and troublesome technicalities.

Then too, the stage doorman must be something of a general information and accommodation officer. He is the one who looks after the company's laundry and sees that suits and dresses come back from the cleaner's in time for their performance. He must answer questions continually, telling the whereabouts of the mechanics and stage hands. He must know who is entitled to come into the theatre and who is not. He must transfer orders from one department to another, place notices on



THOMAS MEIGHAN

One of the leading stars of the screen heavens whose work in Paramount pictures is known and admired by every picture lover in the world

the call board and distribute the company's mail.

But it is more interesting

To Hear These Facts

from the men themselves as some of them have given out a few frugal bits of information.

Charles Berger, day man at the Republic Theatre, has held this position for many years.

"In my time," said "Charly," "I have seen many famous people pass through this doorway and I have talked with everyone of them. I have seen them in moments of sadness and joy, and I feel that I know many of them better than the rest of the world. Among those who have greeted me with the words, 'Good evening, Charly,' were Frances Starr, Marjorie Rambeau, Mrs. Leslie Carter, Louis Mann, Willard Mack, Channing Pollock, Earl Carroll, Frank Keenan, Grace La Rue, Hale Hamilton, David Warfield, Avery Hopwood, Maclyn Arbuckle and Blanche Bates.

"Many of them have stopped and

Talked With Me

about their work and their plans and still oftener about the theatre. Occasionally if I had faith in their play, I would tell them so frankly; and if I did not have faith, I told them so, with equal frankness. They always took my comments well, and once or twice complimented me on the value of my predictions."

At the Selwyn Theatre, Jim Daly is the man of day duty.

"You have no idea," he said, "how much the enjoyment of an audience

has to do with our enjoyment. As we sit in the corridor, far from the crowd, our reflections are punctuated by bursts of applause and peals of laughter. Then we smile to ourselves because we know that the play is going well.

"When the performance is not on, I sometimes steal out doors and watch the passersby. Every day at the same hour, the same people pass and wish me good morning. Children play about the steps, and at noon, the boys play ball. By rights, I should shoo them away, but 'play's the thing,' if it's inside the theatre or out."

The charity of player folk moved Andrew O'Neill, of the Lyric Theatre to tell these facts about players in this theatre.

"Actors are always liberal givers," he said, "but some of them are generous to a fault. I have seen Nora Bayes take a poverty-stricken youngster right off the street, lead him to the nearest clothes shop, and buy him a complete outfit, perfect from tip to toe.

"Walter Hampden is also very generous, and Andrew Tombes. But to mention one is unfair to the rest. Besides, I shouldn't be telling these things anyway."

The Stage Door Man

is, above all things, discreet. He will not reveal any of the happenings behind stage which he believed might be detrimental.

"A wise doorman," said John Wynne of the George M. Cohan Theatre, "Must do two things well. He must keep the 'touch guy' away

from the actors and unwelcome johnnies away from the chorus girls.

"A 'touch guy' is a fellow who makes a business of borrowing money from actors. He follows them from theatre to theatre so that he finally becomes a familiar character. I know some of them by sight.

"Fooling the johnnies is another matter. Sometimes the chorus girl is

A Changeable Individual

She makes an engagement with a johnny and tells him to wait at the stage entrance. Then she changes her mind and decides not to keep the engagement. At this point she calls on me to help her out. And this is what I do. I let the little girl out the front door while the johnny waits at the back."

Sometimes the players take a great interest in the doorman. Such is the case at the Hudson Theatre where F. S. Fahnestock is stationed. When he started modestly to tell his story, three players, Marion Coakley, Ralph Sipperly and Ruth Donnelly rushed out and told about the beautiful poems he has had published and how he wrote them during his odd moments. Clyde Fitch used to show a similar interest in E. E. Fitch, at the Harris, and the two of them used to work out matters relating to their mutual genealogy.

"The Great Howard" is the name of Dan, night man at the Republic. He

Bore This Title

for many years as he was the featured equilibrist with every known kind of circus from the small one which travels from town to town in wagons, to the mammoth Ringling Brothers' combined shows. Howard has had a remarkable career; has been in holdups, train robberies, ship and railroad wrecks.

The most distinctive duties fall to the man at the Hippodrome. He is supreme in his own domain which is marked off by walls and curtains. He never permits anyone to go behind the scenes because there are one thousand people behind there already and they are so busy putting on the show that they have no time for visitors. Furthermore, the dressing rooms are in some cases as far apart as a city block, and no visitor could be trusted to prowling about in the Hippodrome which is as cavernous and intricate as the Grand Opera House of Paris. As a matter of fact, the Hippodrome is very much like a large factory, as the players punch a time clock to register their coming and their going.

Seeing the doorman at the New Amsterdam recalled the tempting of Saint Anthony. From East and West, and North and South, there came many, many beautiful ladies. Some were short and some were tall and others were just middle size. Yet all these ladies had but one purpose in mind,—to get into the "Follies."

"You'll have to excuse me," said the stage doorman as he wearily, shook his old gray head. "I'm sorry I can't talk to you to day. I'm too busy. They're trying out new girls."

After all, if one is going to be a stage doorman, this is the job!

Resume of the Season?

By S. Jay Kaufman

OF what season?
Which season?
There is no such thing as a season.

The season, that is, in New York. There used to be a season. And there still may be a season so far as contracts are concerned. But there is only a season for failures. And no season for successes. True, the play stands a better chance of doing business in the autumn and winter than it does in the spring and summer months, but this, again, only applies to moderate successes. It does not apply to plays like "Irene," "Lightnin'," "Sally," "Nice People," "Enter Madame," "The Bad Man," "The First Year," "The Gold Diggers," "The Green Goddess," "Ladies' Night," and "Tip Top." These are what the wisecracks call "knock-outs," and

They Play to Capacity

in any theatre, anywhere, at any time.

And the reason for their success is that they are "shows." The difference between a play and a show is about \$5,000 a week. That in point of dollars. And there is another point, which is *quantity*. A play like "June Love" could not succeed because it is too trivial. There is not enough to it for the theatregoer who wants his entertainment to be solid. I do not like some of the Aaron Hoffman style of writing, but Aaron Hoffman, like Samuel Shipman, writes for the box office and having been schooled in vaudeville where quantity is the thing, succeeds where others fail. He concentrates so many situations that even if the quality is not so fine, the play gets over. It is often a matter of packing the play with a series of situations which in themselves are really one-act plays. I remember hearing Henry W. Savage once say, "The trouble with most authors is that they are too stingy."

From this, however, it must not be assumed that I mean to suggest that a fine play will necessarily fail. Or that a fine play is always a thin play.

On the Contrary

"The Bad Man" is a superb play, superbly written, but is full to the brim. So is "The First Year." So is "The Green Goddess." So is "The Gold Diggers." So is "Nice People." So is "Rollo's Wild Oat." So is "Deburau." So is "Enter Madame." One of the best things of the year is "The Emperor Jones." And short as it may seem, this same quantity idea applies. It applies in point of idea, in point of details and in point of novelty. "The Bat" is not only a mystery play, but is a mystery play in which the mystery is worked out in a larger sense. Other mystery plays have failed, not because the mystery was not so good, but because the mystery was not as broad. "Little Old New York" is obvious, but it is interesting throughout. "Spanish Love" is a melodrama, but both the setting and the production are the punch.

On the same night "The Right Girl" and "Love Birds" were produced; one, "Love Birds" is going extremely well, and the other is do-

ing only fairly well. And the reason again is that "Love Birds" was built to give a big entertainment, and "The Right Girl," while an infinitely finer piece of work, is slight and is doing slight business.

"The Broken Wing" and "Dear Me" have been going along, despite the adverse criticisms. They are

What the Public Wants

which is another way of saying they are not what the critics want. A few nights ago a farce, "Just Married," was produced. The wisecracks turned up their noses, but I went in a few nights later and heard laughter as it is seldom heard in the theatre. What the critics invariably lose sight of is that if an audience can be made to laugh for two hours the public is satisfied. This same thing applies to "The Champion," and to the "Ghost Between," which has just been renamed several times. This latter play went well even at the first performance, and yet only one of the critics, Burns Mantle, wrote enthusiastically or encouragingly of it. Leo Deitrichstein's "Toto" was called just "another one of those things,"

and has played to practically capacity at every performance.

The greatest all-round success was the repertory idea of the Theatre Guild. Here is a group of practical idealists. Men and women who love the theatre, and who produce fine things. And have a public for them. They produce them for a short time in their own theatre, the Garrick, and then move them to the other theatres for runs. Beginning with "John Ferguson" and then "Jane Clegg," "Heartbreak House," "Mr. Pim Passes By," and finally their greatest achievement, "Lilliom." One failure was quickly forgotten and as quickly taken off. But the Theatre Guild proves the value of a repertory theatre and disproves the theory that repertory is high-brow.

As to Acting,

any number of brilliant things. The finest performance in years is undoubtedly Charles Gilpin's "The Emperor Jones." And then Frank Craven in "The First Year." And then William Powell in "Spanish Love." And then Arnold Daly in "The Tavern." And then Margaret

Anglin in "The Woman of Bronze" and in "The Trial of Joan of Arc." And then Ben-Ami in "Samson and Delilah." And then Francine LaRimore in "Nice People." And then Lionel Atwill in "Deburau." And then Holbrook Blinn in "The Bad Man." And Robert Warwick in "In the Night Watch" does more important work than the largeness of the play would seem to allow him to do. Gilda Varesi's characterization is just another portrait in her fine gallery. Claire Ames in "The Prince and Pauper" hit a high spot, and repeated it in "Mary Stuart," which unfortunately for her

Did Not Run

very long. "Mr. Pim Passes By" will not be remembered so much because of the play, as because of Laura Hope Crewes. Carroll McCormack's first act of "Miss Lulu Bett" gives her the place that she has deserved. And important, too, even if in a smaller way are John Cumberland, Roland Young, Mary Blair, Edmund Lowe, Lotus Robb, Beryl Mercer, Frank Reicher, George Sydney and Lynne Overman. In musical comedy, Marlyn Miller, Johnny Dooley, Robert Woolsey, Fred Hillebrand, Patti Harold, Leon Errol and Harland Dixon who took Fred Stone's place in "Tip Top." And in smaller roles, Mary Worth, Vincent Coleman, Tallulah Bankhead, Robert Ames

And in passing, Barrie's "Mary Rose" missed because it was "too too-ey" as one lady said. "The Young Visitors," a delight, was catching on but the theatre had already been let to another attraction. The shortage of theatres

Still Continues

and several plays were done at matinees. One of them, "The Tyranny of Love," a great play now goes into the evening bill. "The White Villa" was too long drawn out and could have been made into a success with proper cutting. Morris Gest did the most gorgeous production of the year in "Mecca." "The Beggar's Opera" seemed to frighten people away because of its title. The Barrymore's "Clair de Lune" is doing well despite the adverse notices. For a first effort it is remarkable. "Afgar" brought us Delysia but didn't seem to interest as it was expected it would. The Jewish Art Theatre forgot the art and went in for commerce and failed. Doris Keane revived "Romance" and

Repeated Her Triumph

Lionel Barrymore's "Macbeth" via Arthur Hopkins and Robert Edmond Jones was several years in advance of its time. When the moderns who are doing so much for painting get in their next few years of work this sort of production will be better understood. George M. Cohan, the most versatile person in the theatre, did "Mary," a musical affair and "The Tavern," delicious novelty, and acted in "The Meanest Man in the World." His performance was superb. None could possibly do it so well. John Murray Anderson's "Greenwich Village Follies" had another series of beautiful pictures.



CLAIRE DE LOREZ

One of filmdom's fairest who, it is reported, is about to desert the silver sheet for the stage; Miss Loren has played with William Farnum, and her work in "The Four Horsemen" and as Queen Amrath in "The Queen of Sheba" are other notches in her record of successes.

Songs and Their Publishers

By Jim Gillespie

AS you no doubt know, the launching of this elaborate edition is in honor of the forty-second birthday of our highly esteemed publication, which enjoys world-wide popularity under the engaging title of THE DRAMATIC MIRROR. We were invited to partake in the birthday festivities by contributing a special article pertaining to songs and song publishers how hits were made without the co-operation of baseball players and why publishers called a song a "Natural" when said number was in no way connected with a crap game. We were at a loss as to how to obtain the desired information until somebody suggested that we consult the music publishers which seemed to be a capital idea.

After laying in a supply of pads and pencils we wandered over to the Remick Co. and confessed our mission to a young chap who introduced himself as Alex Cantor.

"Why sure," said Alex, "I'll give you all the news you want, I'll fill you up like an old-fashioned beer can. Have you got your pencil ready? Good, let's go. Remick will have

The Best Baseball Team

of any music publisher in the country. Why the funny look? I really mean it. We organized the team for the sole purpose of trimming the Irving Berlin bunch, and we sincerely hope that Maurie Ritter pitches against us. What? You're not interested in our baseball team? Why I thought you said you wanted news, and this dope I'm giving you is hot off the pen. Sure I can give you some information regarding songs, if that's what you really want. Here comes Murray Bloom, he'll fix you up. Hey, Murray, give this fellow an idea of how hits are made."

"Well, I'll tell you," said Murray, "There are more hits being made

this season than ever before, and I'll tell you the reason why. (At last our prayers were answered, business of pencil kissing pad.) The reason there are more hits being made this season is because they are using a livelier baseball."

Slow curtain with the music boys saying, "give him air, he'll be all right in a few minutes."

Upon Being Revived

we staggered to the street bemoaning our ill luck and wondering why the editor had draped this particular assignment around our slender shoulders, when we were suddenly brought to our senses by a hearty slap on the back accompanied by "Wake up there you're walking in your sleep." Wheeling around we beheld the smiling countenance of E. C. Mills, of the Music Publishers' Protective Association, a man of original ideas and a recognized authority on all things pertaining to the publication of music. Here indeed was the opportunity of a life time, for surely Mr. Mills was in a position to furnish the desired information, so greeting him with the composure of one who is about to sink for the third time, we made known our troubles and begged for his kind assistance.

"Why certainly," replied our generous benefactor, "I'll be glad to help you out, but I cannot give you much time as I have to attend a very important conference. In the first place, I wish to say that

Contrary to Reports

there is nothing radically wrong with the music publishing game. Of course, business is quiet, but that is to be expected when you stop to consider the unsettled conditions of various industries throughout the country and listen, please blow that fog

the other way; it smells like the essence of Barren Island. I simply can't stand a bum cigar. What do I think of thirty cent music? Well, that is a matter of opinion. We recently sent out a questionnaire to the various music dealers and syndicates throughout the country asking their opinion as to what they considered a logical price. The Independent Music Dealers held out for the thirty cent rate with the syndicates leaning toward the flat rate of a quarter. Do I think the market is overcrowded with songs? Well, that is hard to say, but I will admit that some publishers turn out too many numbers. Three or four good songs from each publisher would be plenty, but remember, I said good songs. Well, I must run along now. I have work to do and—what? Have I any more suggestions to make? Yes, change your brand of cigars."

Well, so far so good. We had at least succeeded in obtaining some information thanks to the generosity of E. C. Mills, so mustering up courage, we swung along Broadway loudly whistling the chorus of For he's a Jolly Good Fellow, when to our great surprise

We Spotted E. B. Marks

alighting from a taxicab. Here was luck indeed, for besides being the president of a large music publishing corporation, Mr. Marks enjoys the distinction of having written songs when many of the present-day song writers were learning to say Mamma and Papa. Approaching him with the Spartan courage of an employee who regrets that he has but one life to give for his company, we asked his opinion regarding the present-day songs. Standing at a safe distance and being satisfied that our arms were too short to make the old

familiar touch, Mr. Marks gave vent to the following:

"What few good numbers we have today are being ruined by the so-called jazz. The dance vogue has the publishing dynamo working overtime. The musical mind of the American dancing public is being constantly shocked and insulted, for from a stage of musical indigestion we have progressed inversely to the point where we seem to be suffering from what might be termed Chronic Musical Dyspepsia."

"No, I am not an anarchist, I am merely talking common sense. Can you imagine what supermen must have written *Old Kentucky Home* or *Last Rose of Summer*? Ye Gods, what a degeneration from the fluent cadence of those old-time favorites to the disagreeable jangle of the present-day jazz. If I was to offer a musical prayer it would be that someone be appointed as musical censor to kill off a flock of proposed musical atrocities that rattle and split one's ear drums. I'm pleased to have met you, young fellow. You have relieved my mind of a heavy burden. Jazz! Bah!" And turning on his heel, Mr. Marks disappeared into the office building.

Feeling That We Had

accomplished something, we decided to celebrate the occasion, so entering a certain pastry shop which is known for its big prices and small slices, we prepared to take a nose dive into a dish of strawberries and cream, when our thoughts were suddenly interrupted by the loud talking of several gentlemen who seemed to be arguing about the popularity of certain songs. Looking around our gaze rested upon the flushed features of the Samese Trio namely, Sammy Levy, Sammy Mittenick, Sammy Smith and a few other boys, all of whom are identified with the song publishing game. So scent-

(Continued on page 876)

When Fatty Arbuckle starts his adventures in "The Traveling Salesman" (Paramount) he meets this beautiful lady—the popular player, Betty Ross Clark



Just what Miss Clark is thinking about here, no one can tell. Perhaps she is concentrating on the possibilities of falling in love

West Is East in Vaudeville

By Johnny O'Connor

HORACE GREELEY'S famous advice to the young men of the East to go West apparently had little or no effect on the young men of the vaudeville world, particularly that coterie of young men who handle the business reins of the vaudeville branch of theatricals. Instead of the East heading Westward, statistics show they traveled vice-versa and in such large numbers that the majority of those directing the destinies of present-day vaudeville is composed of westerners.

Less than ten years ago practically every vaudeville theatre west of Michigan was supplied with its program of talent from Chicago and this includes both big and small time circuits. The vaudevillian could find several seasons' work out of Chicago without ever visiting New York, but the evolution of the business, its growth and the various amalgamations of circuits, gradually eliminating competition has brought the vaudeville headquarters to New York and with it the bulk of the brains and talent in the business end.

The Orpheum Circuit

was booked from Chicago to the West Coast and back out of the Windy City. The Pantages circuit was booked from Chicago as was the Sullivan-Considine circuit and the army of theatres controlled by the Western Vaudeville Managers' Association. The smaller circuits along the Pacific slope were booked out of Chicago as was also the Gun Sun circuit through Ohio and the many other smaller Mid-West string of vaudeville theatres.

But finally with the United Booking Offices and Orpheum circuits combined as a booking proposition, Martin Beck, general manager of the Orpheum, string, packed his books and bade farewell to Chicago to make his headquarters in New York. And shortly after came the heavy blow to Chicago's booking importance when the East and West were divided by an imaginary marginal line, giving the entire territory east of Chicago to the United Booking Offices and the western section to the Western Vaudeville Managers' Association.

The far South-West, which is controlled by the Interstate Circuit, remained in Chicago as a booking proposition for only a short time afterward and that string of theatres reaching through Texas and various other Southern states joined the Eastern group and at present is booked from New York.

The Exodus

from the West to the East continued season after season and now we find practically every vaudeville circuit of any consequence receiving its supply of entertainment from the city of New York. Of course the larger circuits have their Chicago offices,

but the bulk of booking is supervised from the East.

New York supplies the Orpheum, Pantages, Loew (Western), Miles, Interstate, Gus Sun and many other circuits reaching out to the West, some as far as California. And surprising to state, the bulk of this booking is handled by native Westerners, apparently chosen for the work because of their familiarity with the West and its vaudeville conditions.

And not only the booking supervisors are Westerners, but the majority of the best known agents, representing the acts are of Western birth and of Western experience. A glance over the bookers brings out the names of Walter Keefe, general booking manager of the Pantages and Mailes circuits, Celia Bloom of the Interstate string, Wayne Christy, handling the Gus Sun time, Martin Beck, Mort Singer, Ray Myers and Earl Saunders of the Orpheum circuit and so on down the line until one finds but few Easterners directing the booking destinies of Western circuits. Johnny Collins for years looked after the Keith Mid-West vaudeville theatres until his recent resignation to enter the agency business, and incidentally, Collins is credited with being the best designer of a vaudeville show in the history of vaudeville.

And When Perusing

the list of prominent artists' representatives, the field is fairly covered with Westerners who have invaded the vaudeville field with success. Max Hart, for many years one of the biggest brokers in vaudeville material and who is credited with advancing to stardom such prominent actors as Eddie Cantor, Bernard Granville, Frank Tinney, etc., is a Chicagoan by birth and began his theatrical career as an usher in a Chicago theatre. Hart is now out of vaudeville, giving his entire attention to productions. Frank Evans is a Westerner, and a genius of modern vaudeville, John J. Murdock, points to the West when discussing old times. Chicago also claims among its vaudeville experts, Jack Curtis, of Rose and Curtis; Harry Weber, one of the most successful agents in the East; Pete Mack, formerly Gus Sun's Eastern representative and now with the Pat Casey agency; James McKowen, Joe Sullivan, (a native New Yorker, but a Chicago product insofar as vaudeville goes) and a host of others too numerous to detail.

The Loew circuit's most prominent contributing firm of agents, and incidentally the best known through their sagacious advertising and business methods, can point to Chicago for their beginning. Horwitz and Kraus both felt the first thrill of vaudeville in Chicago. Kraus was a Chicago hotel detective and Horwitz an insurance agent. Horwitz came East and realizing the possibilities of vaudeville soon hitched his future to



CRAIG CAMPBELL

Vaudeville's favorite tenor, assisted by Hector McCarthy, pianist, touring the B. F. Keith circuit

the star of success, and Kraus, through the schooling of Jake Sternad, became an adept act salesman.

In One Season

Lee Kraus sold more acts in the Western Vaudeville Managers' Association and especially to the Interstate Circuit, than any other three agents in active competition. Eventually Kraus migrated East and the firm of Horwitz and Kraus can be classed now as the biggest and best, from a point of success, of those supplying Marcus Loew with vaudeville acts.

In vaudeville it seems the importations from the West grasp the business much quicker than their Eastern associates. Take the case of Ralph Farnum, a Dayton, O., boy who came East to join the staff of Harry Weber's Agency. Farnum quickly learned the ropes of booking and now is an adept salesman.

And the Circuits Too

have thrived through Eastern invasion. When Pantages booked his shows from the Far West, his circuit was a convenience for "lay off" acts. During the competition between "Pan" and the Sullivan-Considine circuit, Pantages took what he could get. Now Pantages takes what he wants, pays well for it and has replaced his former string of "humpty-dumpty" theatres with modern houses that vie in favor with the best in his territory. In former days,

Pantages sought the acts and now the acts seek the Pantages circuit, for the route develops into a profitable and pleasant engagement, the shows being routed intact with fares advanced and jumps regulated.

The Sullivan-Considine circuit is but a memory. When Marcus Loew took over the Chicago-to-California string of houses, John Considine wisely left the show business. Ackerman and Harria, the California vaudeville magnates took over many of the houses and the S.-C. circuit, once a decidedly desirable route, has practically passed out of the vaudeville category.

The Coast Circuits

make good "fill-in" dates for Eastern acts, but cannot be considered seriously for a definite income even on speculation. Eastern acts who find themselves on the Coast can pick up a week here and there, but the Coast as a rule depends on acts with "time off" on the Coast for their programs, filling in with "coast-defenders" (acts who have never left the Western section) to complete their bills.

Every summer the Chicago agents invade New York to select their attractions for the "Association" circuit, realizing it impossible to depend on their native territory for sufficient talent to carry them through the season.

Yes, it looks as though vaudeville—North, South and West are destined to nest in the East.

CHICAGO THEATRE TO OPEN MONDAY

Other New Houses are Being Planned—Musical Comedy at the Central

THE Central Theatre which has been dark since the second departure of "The Beggar's Opera," will be reopened shortly. The Shuberts wish to keep the house open during the summer, and will probably install a musical comedy in the next week or two.

It is possible the Central will be devoted for a time this month to the exploitation of a play by Josephine Turck Baker, of Evanston. This playwright has revised the piece which she tested at the Blackstone under the title of "Hot Air," and is desirous of giving it another chance.

The Apollo Theatre will have its dedication next Monday night, with Marjorie Rambeau in Channing Pollock's "The Sign on the Door." Al H. Woods has been endeavoring to arrange a surprise for the dedication by engaging Lowell Sherman, lately of "The Tavern," for the

part he originated in the Pollock play.

The head architect of the Shuberts, Henry Krapp, came to Chicago last week to inspect a site upon which the theatrical firm plans to build either one large theatre or two small ones.

Mr. Krapp came from Pittsburgh, where the Shuberts are rebuilding a theatre, and Cincinnati, where they are erecting two houses, one for legitimate attractions and one for vaudeville. The architect left for Kansas City, where he will complete plans for a vaudeville house. He will afterward visit St. Louis, where one new theatre will be built.

Fay Bainter now appearing in "East Is West," at the Garrick, will close her season here on May 28 and go East for her vacation. In the autumn she will visit several cities in the Middle West, and then will make a tour of the Coast.

"Call the Doctor" in Chicago

David Belasco presented "Call the Doctor," the comedy by Jean Archibald, at Powers' Theatre in Chicago, May 2. The play was warmly received, and bids fair to run prosperously for some time. The cast includes Philip Merivale, William Morris, John Amory, Ruth Shepley, Charlotte Walker, Fania Marinoff, Jane Houston, Mrs. Tom Wise, Barbara Milton, and Rea Martin. Miss Shepley is playing the part which Janet Beecher played in New York. Otherwise the cast is unchanged.

Elfie Fay Gets \$500

Samuel A. Benner, husband of Elfie Fay, former comedienne, left her only \$500 in personality when he died, intestate, in the Iroquois Hotel, Buffalo, on March 26, according to his widow in her application for letters of administration upon the estate. Miss Fay broke into the spotlight as an eccentric soubrette in Koster and Bial's old music hall more than twenty years ago.

Ziegfeld Gets French Dancer

Florenz Ziegfeld, Jr., engaged by cable, through Gilbert Miller, Mlle. Germaine Mitty, a well-known dancer from the Folies Bergere in Paris, for the forthcoming edition of "Ziegfeld Follies." In order to procure Mlle. Mitty's release from the Folies Bergere, where she is at present performing, Mr. Ziegfeld says he had to pay the management 50,000 francs. She and her dancing partner, Tillio, will sail for New York on July 25.

Costumes for Fay's Fables

For his intimate revue Frank Fay has acquired the services of Linn Van Voorhees and William H. Mathews to design the costumes and Helen A. Haas to originate the gowns. Mr. Fay promises many novelties in the dressing of his "Fables." He personally is directing his rehearsals and supervising the making of his costumes at the Brooks Theatrical Costumers.

Helen Hayes to be Starred

Helen Hayes will be starred next season by George C. Tyler in "The Wren," a play written expressly for her by Booth Tarkington. Miss Hayes is appearing now at the Blackstone Theatre, Chicago, in "Bab." On June 25 she will sail for Europe to remain until the middle of August. Immediately after her return the rehearsals of the new play will begin, and she will make her first appearance in it at the Hollis Street Theatre, Boston, on September 19. Leslie Howard has been engaged by Mr. Tyler to be Miss Hayes' leading man in the new play.

Strauss to Conduct

Mary Garden has made tentative contracts by which Richard Strauss will appear as guest conductor with the Chicago company at five performances next season. "Salome" and "Elektra" are the two operas named and it is understood that Strauss will be expected to conduct at three presentations of "Salome," in which Miss Garden will sing the title role, and at two of "Elektra." In addition Miss Garden proposes that he shall conduct a number of the Sunday night grand opera concerts at the Chicago Auditorium.

"Red Trail" in Brooklyn

On May 16, A. H. Woods presents his latest production, "The Red Trail," at Teller's Shubert Theatre, in Brooklyn. In the cast will be Frank McIntyre, George Le Guerre, Robert Leonard, Ada Gleason, Mabel Turner, Vera Finlay, John Willard, Tommy Meade and William David. The play is the joint work of Paul Dickey and Mann Page.

More Kummer Plays

Encouraged by the success of "Rollo's Wild Oat" at the Punch and Judy Theatre, Clare Kummer will produce next season two more of her plays, "Roxie" and "The Lights of Duxbury." Both plays have been produced previously out of town. "Rollo's Wild Oat" will end its season May 21.



LA SEVILLA

Known as an International Dancer, who has just returned from European triumphs in Spanish dances

P. M. A. Reelects Officers

The Producing Managers' Association returned to office unanimously all its present officers at the annual election of the organization. In addition to Sam H. Harris as president, the officers are: George H. Broadhurst, vice-president; L. Lawrence Wever, secretary; Benjamin F. Roeder, treasurer, and the directors will be William A. Brady, John Golden, William H. Harris, Jr., Alf Hayman, Arthur Hopkins, Henry W. Savage, Edgar Selwyn and A. H. Woods. The directors again chose George H. Nicolai as acting secretary.

For Next "Follies"

Florenz Ziegfeld, Jr., announces that the dialogue for the forthcoming "Follies" will be supplied by Channing Pollock and Willard Mack, the lyrics by Gene Buck and B. G. De Silva, and the music by Victor Herbert, Rudolf Friml and Dave Stamper. Joseph Urban will design the scenery, Ben Ali Haggin will create a picture called "The Spirit of 1921" and Edward Royce will stage the production.

"Lady Billy" Closing

Mitzi will begin the last week of her engagement of "Lady Billy" at the Liberty Theatre next Monday evening. Three days after her closing, on May 21st, Mitzi will sail for Europe on the Aquitania, and in Lucerne will join her family, whom she has not seen for seven years.

Drew Post Show

The theatrical unit of the American Legion, the S. Rankin Drew Post, will give its annual show at the New York Hippodrome, Sunday evening, May 15th. One of the outstanding features of the bill will be the appearance of Ethel Barrymore, who will be seen in "Carrots" supported by Bruce McRae. Others on the bill will be: D. W. Griffith, Frank Bacon, Dorothy Jordan, Dorothy Gish, James Rennie, Tom Lewis, Mary Hay, Marion Davies, Six Brown Brothers, Duncan Sisters, Montague Love, Gus Edwards and Co., the "Dumbells" Co., Helene Grenelle, Maurice Summers, Arthur Rankin, Johnny Hines, Gordon Standing, Gilbert Rooney, Geo. Lynch, Roy Lloyd and Eugene O'Brien.

The sketch, "A Bit of Eighteen," will be presented by a cast made up entirely of men of the Post who had overseas duty. The master of ceremonies will be Raymond Hitchcock, and R. H. Burnside will have charge of the stage.

Authors' League Election

Jesse Lynch Williams has been elected president of the Authors', Artists' and Dramatists' League of America. Mr. Williams succeeds Rex Beach, for two years league president.

The council also selected the following other officers: Vice-president, Channing Pollock; honorary vice-presidents, James Forbes, Thos. J. Geraghty, Victor Herbert, Arthur I. Kellar, Orson Lowell and Ida M. Tarbell. Eric Schuler was again elected secretary-treasurer.

Announcement of the result was made at the following meeting at which Gelett Burgess presided. Talks were given by Frank Bacon of "Lightnin'," by David Wark Griffith and by Sonya Levien.

London Wants Ditrichstein

Leo Ditrichstein has an offer to appear in London and also to tour the British colonies in various plays of his repertoire. It is unlikely he will accept, as he has refused an offer to play in London in "The Great Lover," and that comedy was produced there without him.

Duse Returns to Stage

Eleanora Duse returned to the stage May 6 after fifteen years retirement. She appeared in Ibsen's "Lady of the Sea" at the Balbo Theatre in Turin. The welcome extended was most enthusiastic. Capt. Hostwentiuri, Acting War Minister of the free state of Fiume, presented a bouquet of roses from Gabriele d'Annunzio.

"Happy-Go-Lucky" to Tour

"Happy-Go-Lucky" will be sent out on tour next season by A. H. Woods with O. P. Heggie in the central role. Mr. Heggie will hereafter be known as Peter Heggie.

Trevor in "Daniel"

Norman Trevor has signed a contract with the Selwyns and will appear in their production of "Daniel," the drama by Louis Verneuil, in which Sarah Bernhardt is now playing in London.

Is That So!

WALKER WHITESIDE is resting at his home in Hastings-on-Hudson preparatory to a trip to England with "The Master of Ballantrae" in June.

Elise Bartlett, last seen on Broadway in "Scrambled Wives," has joined the cast of "Three Live Ghosts" in Boston.

Sophie Tucker, with her Five Kings of Syncopation, will begin an extended engagement at the Hotel Shelburne, on May 26, in addition to Arthur Lange's Santa Monica Orchestra.

Carl Randall and Juliette Day have been engaged by the Selwyns to create important roles in George V. Hobart's play with music entitled "Sonny."

The Duncan Sisters

will sail Thursday on the Mauretania for England to appear for a short season in London.

George M. Cohan in the role of the Vagabond in "The Tavern" will appear at the Montauk Theatre, Brooklyn, the week of May 16.

Brandon Tynan will make the principal address as president of the Catholic Actors' Guild of America when that organization gives a dinner in honor of Archbishop Patrick J. Hayes at the Hotel Astor on May 26.

Forrest Winant has been engaged by Richard G. Herndon for a leading role in "The Right Way."

Margaret Anglin will sail for Europe. She will land at Havre and motor directly to Domremy, the home of Joan of Arc.

Sidney L. Mason has been added to the cast of "The Bad Man," at the Ritz Theatre.

Margaret Wycherly will

sail for London on the conclusion of her engagement in "Mixed Marriage" at the Frazee Theatre.

Fred Allen and Bobby Dale have been added to the cast of Frank Fay's "Fables."

Frederick Raymond, Jr., Clifford Self, Ethel Romey, Florence Earl and Shirley Demer will be in "Nobody's Money."

E. J. Ballantine has been engaged by John D. Williams for the forthcoming production of "Gold," by Eugene O'Neill.

Thomas Mitchell, who plays the title role in "The Playboy of the Western World" at the Bramhall, has signed a long-term contract with David Belasco.

Farrell Pelly, who is one of the directors and founders of The New York Repertory Theatre, has played his present role in "The Playboy of the Western World" under the direction of the author, John Millington Synge, at the Abbey Theatre, Dublin.

George Baklanoff, opera baritone, against whom deportation charges are pending, has made application for citizenship.

Lou Bromberg, who designed the setting for the "Playboy of the Western World," now playing at the Bramhall Theater, will do the scenery for the Playboy Company when it inaugurates its next season.

Raymond Hackett has been engaged by Richard Herndon for his forthcoming production, "The Right Way."

Frank Evans has booked Clara Howard on the Keith time.

By Lester Rose

The Caits Bothers, who have been appearing in vaudeville for the past twelve years, have purchased a garage in Philadelphia, and will devote their entire time to their commercial affairs.

Doc Baker, who is featured with Moore-Megley's "Flashes," will make his Palace appearance the week of May 30th. The act will probably close after this engagement, but is booked solid for next season.

Sarah Padden, who recently disbanded her vaudeville skit, has signed with "In The Night Watch," replacing Jeanne Eagles. Miss Padden is at present in rehearsal, and will appear in the cast next season.

The Rath Brothers arrived in New York last week, and will shortly be featured in a Broadway Production.

Boyle, of Kramer and Boyle, is rehearsing a new act with Allman, formerly of Mayo and Allman.

Wm. Ebs, the ventriloquist, is contemplating doing a new turn shortly.

Arthur Hammerstein's Plans

Arthur Hammerstein will start his campaign for next season by producing on Monday, May 16, at Washington, a play in three acts entitled "The Front Seat," by Rida Johnson Young. The production has been staged by Frank Reicher. Edmund Lowe, Elizabeth Risdon, Florence Malone, Lily Cahill, Crawford Kept, Harold Vermilye, Hazel Saxton, Constance Hope and Tom O'Hare are in the cast. Mr. Hammerstein next season will devote himself more to the straight drama than to musical comedy. However, in view of previous contracts with Otto Harbach and Rudolf Friml, he will present their latest musical work, "Blossom Time." The Shuberts are now presenting an operetta with the same name but Mr. Hammerstein claims the prior right to the title.

To Star Julia Sanderson

Carle Carlton announces that Julia Sanderson, who has appeared exclusively under the Frohman and Dillingham management for ten years, has signed a contract to start next season under his direction. The contract calls for the appearance of Miss Sanderson as star in a musical comedy which will be produced out of town about August 1.

Frances Mink in Vaudeville

Frances Mink, specialty dancer has a new musical revue which she and her Eight Palace Boys opened Monday in New Haven. The act marks Miss Mink's debut in vaudeville.



WINNIFRED GILRAINE DANCERS

Presenting a beautiful dance offering in vaudeville under the title of "On With the Dance"

N. V. A. TO GIVE DOUBLE BENEFIT Big Performances Scheduled for Both Hippodrome and Manhattan Opera House

ONE of the biggest benefits in the world of the theatre is the annual public entertainment given by the National Vaudeville Artists every May in aid of their organization. So great is the public interest in the stupendous benefit that the Hippodrome is no longer large enough to house the crowds, and this year's N. V. A. will run the big show in two sections—one at the Hippodrome and the other at the Manhattan Opera House—Sunday evening, May 22nd. Fully a hundred of the greatest celebrities of the stage will appear in the coming double benefit performance.

One of the greatest surprises that comes to the theatregoer in these days of social and business unrest is the discovery that the highly specialized vaudeville artists are one of the best organized bodies of salaried men and women in the world.

It is a source of gratification and pride of the vaudeville actor and actress and the vaudeville manager to have their business relations upon an advanced, equitable and fair-dealing basis.

It all began when E. F. Albee, head of the B. F. Keith Circuit of Vaudeville Theatres, began a campaign of propaganda to bring about an era of good will in vaudeville by organizing the artists on one side and the managers on the other into mutually helpful bodies, treating the interests of both sides as identical and pro-

viding the machinery for arbitrating differences, discussing innovations, improvements and reforms and putting them in effective operation when adopted.

The vaudeville artists caught the contagion of the idea and became enthusiastic. Organization appealed to them as outlined by Mr. Albee and accordingly the National Vaudeville Artists came into being. The managers followed the artists' lead with the Vaudeville Managers' Protective Association. The two bodies then entered into commitments and covenants which provide for a joint arbitration board to hear and settle all disputes arising between artists and managers. Now the least important artist in the N. V. A. can take a grievance against a manager or fellow-artist to this Arbitration Board with the whole power of both organizations behind him. He or she is now part and parcel of a body of more than 12,000 dealing collectively. The manager with a complaint comes before the board with the same backing. The result has been a general clearing of the air, the uprooting of many unsatisfactory conditions that had grown up as a part of theatrical "custom" and a contentment and satisfaction on both sides that had never existed before, owing to the fact that innumerable arguments had arisen with no governing body to make and enforce just decisions.

Thomas Still in "Nemesis"

Augustus Thomas, who stepped into the leading role of "Nemesis" at the Hudson Theatre when Emmett Corrigan was taken ill, will continue to play the part until Corrigan's recovery. Mr. Thomas had a similar experience thirty-three years ago when Maurice Barrymore, who was then appearing at the old Madison Square Theatre in his "A Man of the People," was suddenly stricken with illness. Thomas jumped into the breach and played the part for three performances.

La Rue and Hamilton for London

John Golden and A. H. Woods have arranged to bring the run of "Dear Me" to a close at the Republic Theatre on May 14. This action was decided upon, it is stated, in order to permit Grace La Rue and Hale Hamilton to accept an offer from Alfred Butt for a six weeks' engagement in London. They will sail immediately after the end of their local engagement, returning to America in August.

Signs Maurice and Hughes

Edward V. Darling, the Keith booking expert, now abroad in search of talent, has closed contracts with Maurice and Leonora Hughes, dancers in Paris at their own salon in the Rue Caumartin, to come to New York this summer for a limited engagement at the Palace Theatre. Maurice and Miss Hughes will appear in Paris with Elsie Janis at the Apollo Theatre during the spring.

May de Sousa Divorced

May de Sousa's second marriage came to an end last week when her husband, Raymond G. Grant, of Chicago, was granted a divorce on grounds of desertion. In 1910 she was married to Eaton A. Haines, of New York. She obtained a divorce in 1914. It was not generally known that she had remarried until her husband filed suit for divorce.

"The Reason Why"

"The Reason Why," a new play by Mrs. Trimble Bradley and Grant Morris, will be the fourth play to be presented by Edward H. Robins and his associate players at the Royal Alexandra Theatre, Toronto, Canada. Mrs. Bradley will go to Toronto to stage the play for Mr. Robins.

20 YEARS AGO TODAY 5 YEARS AGO TODAY

American Theatre Stock Company Produces Sequel to "Count of Monte Cristo" with Cast Including Ralph Stuart, Hardee Kirkland, Julia Blanc, Lotta Linthicum, Menifée Johnstone and Thomas J. Keogh.

Betrothal of Dion Boucicault and Irene Vanbrugh Is announced in London.

William Winter Jefferson and Christie MacDonald Are Married at the Home of Joseph Jefferson, "Crow's Nest," at Buzzard's Bay.



ANN FORREST

As she appears in the leading feminine role of Metro's "The Four Horsemen of the Apocalypse"

All Russian Opera

Work has begun on the scenery and costumes for Rimsky-Korsakov's "The Snow Maiden," which is to be the novelty feature of the Chicago Grand Opera Company's next season and which has never been produced in this country. For the first time, also, the entire contract for the scene painting, the costuming, the properties and the lighting will be in the hands of one artist, Nicholas Roerich, the Russian to whose example Bakst, Golovin, Borodkin and all of the modern Russian scenic as well as easel artists owe so much.

To Conduct at Stadium

The Stadium Concerts for this Summer will find Henry Hadley of the New York Philharmonic Society, and Victor Herbert conducting the symphony orchestra at the Lewisohn Stadium at 137th street and Amsterdam avenue. Mr. Hadley will wield the baton for the first four weeks, commencing July 7, and Mr. Herbert will conduct during the last four weeks of the season there.

Alice Gentle Gets Divorce

Alice Gentle, the opera star, was granted a final decree of divorce April 25, at Santa Cruz, Cal., on the ground of desertion. She was given custody of a minor child and \$75 a month for its support. The case was not contested.

"Snapshots of 1921" Soon

The Selwyns and Lew Fields will present a revue entitled "Snapshots of 1921" at the Selwyn Theatre the week of May 30, which will consist of travesties on popular subjects and plays of the day. It will be seen for two nights, May 27 and 28, at Stamford, before beginning its New York engagement. The cast, which is headed by Nora Bayes, Lew Fields and De Wolf Hopper, includes George McKay, Ernest Lambert, Lulu McConnell, Carl Hyson, Delyle Alda, Jean White, Alan Edwards, Phil White, Grant Simpson and Bertha Dunn. Frances Nordstrom and Glen MacDonough are authors of the book, George Gerahwin and George Meyer wrote the music and E. Ray Goetz the lyrics. Leon Errol will stage the production. The Selwyns intend to make "Snapshots" an annual summer revue.

"Three Musketeers" Delayed

The opening of "The Three Musketeers," scheduled for Thursday at the Manhattan Opera House, has been postponed to Saturday, owing to absence on jury duty of two chorus men who had been specially engaged for stalwart appearance, voice and fencing skill. Richard W. Temple, author and composer of the musical play, sent out a hurry call to the agencies, but could find no chorus men who had the requisite physique, voice and sword play.

Title Changed Back

From now on Arthur Byron's starring vehicle at the 39th Street Theatre will remain "The Ghost Between." Stanley Sharpe, who is presenting the play, is said to have been successful in contesting the claim of a playwright and a producer to the rights to this title.

To Give Dance Recitals

Henri, the concert dancer, and Colin McPhee, the young Canadian pianist, will present a series of "Recitals Intime" at the Provincetown Playhouse three Sunday afternoons, May 15, 22, and 29. They will present some hitherto unplayed ultra-modern music as well as the classics.

Albemarle Hotel Sold

Campbell & Boland, attorneys for the New York Hotel Association, have leased the Hotel Albermarle at Broadway and 54th street, covering a period up to 1940, for a rental of over \$800,000.

Bailey and Cowan Back

The well known vaudeville team of Bailey and Cowan have returned to New York, after a world's tour which included Australia, London, South Africa and Egypt.

Jay Vellie in New Act

Jay Vellie is now appearing at the F. F. Proctor theatres in "Mignonette," a new musical tabloid, by Carey Morgan and Arthur Swanstrom. Burt French is responsible for the staging of the production.

To Produce Byron Play

Brock Pemberton will produce next season a play called "The Pilgrim of Eternity," which has Lord Byron as its central character. It is by Kai Kushrod Ardaschir.



Charles Gordon

Now playing for long time run at the Selwyn Theatre, New York, also in London and Paris as Clarence in Mark Twain's "A Connecticut Yankee in King Arthur's Court," directed by Emmett Flynn, a William Fox Production. Recent releases "Bonnie May" and "Scattergood" makes a hit.

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(U) *Moore*

TOM MOORE

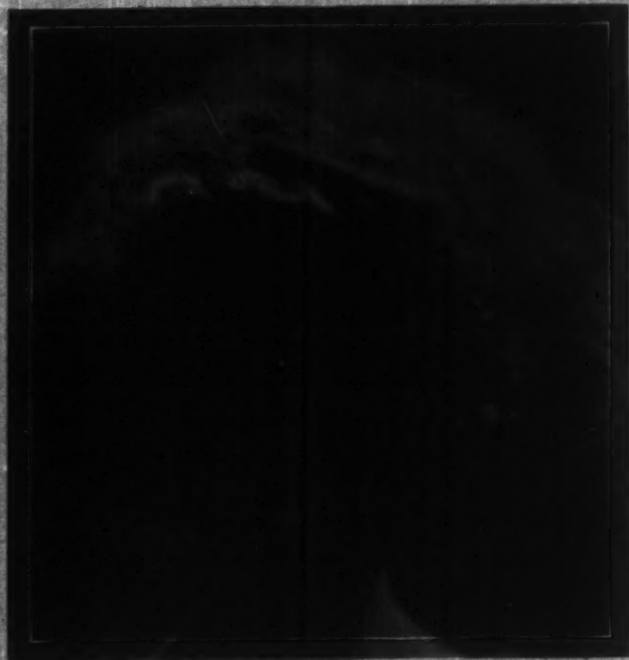
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The New Plays

"PRINCESS VIRTUE" Tessa Kosta in New Musical Comedy

Musical comedy in two acts by B. C. Hilliam and Gita Rice. Staged by Leon Errol. Produced by Gerald Bacon at the Central Theatre, May 4.

Gautier.....Jules Epally
Pierre.....Allen Fagan
Francine.....Alice Matson
Mrs. Demarest.....Sarah Edwards
Miss Leadbeater.....Anne Page
Bourbon.....Hugh Cameron
Bruce Crawford.....Bradford Kirkbride
Carre.....Earl A. Foxe
Hiram Demarest.....Frank Moulton
Maxine.....Sylvia Elias
Baron Transky.....Robert Pitkin
Liane Demarest....."Princess Virtue,"

Sir Arthur Gower.....Frank Greene
Claire Morin.....Zella Rambon
Francis.....Charles Jerome
Charles.....Grady Miller
Chic.....Leroy Montasanto
Poison.....Harold Goulden

"Princess Virtue" needed, if ever any show needed it, the deftest of handling. It needed gentleness. In stead of which Leon Errol took just the opposite method. And where quiet would have been effective he gave it what amounts to noise. And this is deplorable because Gerald Bacon, who presents it, gave it a very satisfactory cast and mounting. And the work of two particularly brilliant writers, Gita Rice and B. C. Hilliam.

As it is, it is better than the average musical comedy. Imagine then what would have been the result if Leon Errol had given it the same touch that he puts into his own delightful characterization in "Sally." He didn't. He let Frank Moulton, Hugh Cameron, and Earle Foxe flounder. Nothing was clean cut. And these three men are clever artists.

Tessa Kosta was the girl. And takes one more step up the ladder to her place. She sings exquisitely. I am wondering whether she has ever heard of the Metropolitan. Alice Matson, looking chic and acting cleverly, stood out prominently. She will bear watching for the future.

"Princess Virtue" Arrives — Shuberts Offer "Last Waltz" and "Quality Street" —Canadian Soldiers in Revue

Anne Page, without a line to speak, spoke the usual volumes. A delicious idea that had greater possibilities than were got out of it. Allen Fagan also added zest and nimbleness.

S. JAY KAUFMAN.

"BIFF! BING! BANG!" Canadian Soldiers Give Fine Revue

A revue in two parts, presented by "The Dumbbells" at the Ambassador Theatre, May 9.

As an example of a war play genuinely representative of war days, "Biff! Bing! Bang!" deserves to take rank with the best. The entertainers are a group of men from the Canadian Expeditionary Force, known as the Dumbbells. This gay company of talented soldiers was organized by Captain Charles M. W. Plunkett, in 1917, among the members of the 3d Canadian Division. At first, the intention was to have the Dumbbells provide entertainment for informal entertainments, but so professional was their work that the players were directed to do entertainment service exclusively. They went to London, they went to Canada where they stayed for almost two years, and now they are here.

Their show is a corking good one. The make-believe chorus girls are funny; the songs including *It's a Lovely War* are hits; "Red" Newman's tenor solos are beautiful; Ross Hamilton rivals *Eltinge* and *Karyl Norman*; the playlet, "The Duchess Entertains," is a racy bit of satire. Besides, the whole show is so full of

verve, good spirits, and latent patriotism that it is a bracing theatrical tonic.

BERNARD SOBEL.

TWO MUSICAL PRODUCTIONS

"The Last Waltz"

Operetta in three acts. Book and lyrics by Harold Atteridge and Edward Delaney Dunn. Music by Oscar Straus. Staged by J. C. Huffman and Frank Smithson. Produced by the Shuberts at the Century Theatre, May 10.

General Micu Krasian.....Clarence Harvey
Ensign Orpinski.....Rex Carter
Capt. Kaminski.....John V. Lowe
Lieut. Matlain.....Ted Lorraine
Adj. Labinecus.....Irving Rose
Marjette.....Ruth Mills
Vladak.....Timothy Daly
Lieut. Jack Merrington.....Walter Woolf
Mat Maltby.....James Barton
Vers Lizaeva.....Eleanor Painter
Countess Alexandrowna.....Carpalinski
Annuschka.....Beatrice Swanson
Hannuschka.....Marcella Swanson
Petruschka.....Gladys Walton
Babuschka.....Eleanor Griffith
Baron Ippolith.....Harry Fender
Grand Duke Hubenstitch.....George Evans
Carmenina.....Isabel Rodriguez
Dancers.....Gloria and Marguerite
Prince Paul.....Harrison Brockbank

"Phoebe of Quality Street"

A comedy with music from Barrie's "Quality Street." Adapted by Edward Delaney Dunn. Music by Walter Kollo. Staged by W. H. Gilmore. Produced by the Shuberts at the Shubert Theatre, May 9.

Phoebe Throssel.....Dorothy Ward
Susan Throssel.....Jessamine Newcomb
Valentine Brown.....Warren Proctor
Sergeant Terence O'Toole.....Shawn Glenville
Patty.....Gertrude Mudge
Miss Willoughby.....Muriel Tindal
Fanny Willoughby.....Mary McCord
Henrietta Trumbull.....Maria Pettes
Lieutenant Spier.....Lucius Metz
Ensign Blades.....Joe Tinsley
Charlotte.....Gertrude Blair
Harriet.....Lillian Wilck
Isabella.....Elaine McIntosh
Elizabeth.....Marie Farrell
George.....Alfred Little
William Smith.....Thomas Victory
June.....Uarda Burnett

On Monday night I saw "Phoebe Of Quality Street." The following night I saw "The Last Waltz." Both are Shubert productions. One is a musical version of Barrie's play which Maude Adams played so many times. The other a version of Straus's operetta. One will not remain long in our midst. The other is sheer delight.

And the explanation is simple. "Phoebe of Quality Street" is so delicate that it required most careful handling. And playing in a small theatre. Its essence is charm. Any modern touch takes it out of its class. And this is precisely what has happened. It is not modernized, but the flavor is modern.

In the musical result all quaintness vanished. And vanished not only in the music by Walter Kollo, but in the libretto by Edward Delaney Dunn. And in the work of two newcomers, Dorothy Ward and Shawn Glenville. Both capable, no doubt, but wholly out of the picture in this sort of thing. Gertrude Mudge sang and danced charmingly and rendered valiant aid with the comedy.


"The Last Waltz" on the other hand was the work of Harold Atteridge and the same Edward Delaney Dunn. And the "job"—which is really what all these adaptations are—is satisfactory. The story is not touched up. Instead it is allowed to tell its own tale. And so a success.

Eleanor Painter is the girl of a Balkan (?) state who has her romance with the American. Not much, you say, as to story. Perhaps not, but who cares what the story of a musical comedy is if the tellers are amusing. As is James Barton, for whom I predict a Fred Stone-ish career. Or if the singer can act and sing as well as Miss Painter. Walter Woolf, too, is coming along.

S. JAY KAUFMAN.

BROADWAY TIME TABLE—Week of May 16th

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sale
The Bad Man	Holbrook Bliss	Comedy of Mexican outlaw	Aug. 30	Ritz	West 48th	8.30—Th. & S. 2.30	\$10,000
The Bat	Effie Elliker, May Vokes, Harrison Hunter	Thrilling mystery melodrama	Aug. 23	Morocco	West 45th	8.30—W. & S. 2.30	Capacity
Biff Bing Bang	Canadian Soldiers	Revised in this town	May 9	Shubert	West 44th	8.30—W. & S. 2.30	First wk.
The Broken Wing	Lois Plummer, Alphonse Buhler	Comedy drama of Mexican life	Nov. 29	48th Street	West 49th	8.30—W. & S. 2.30	\$4,000
The Champion	Grant Mitchell	Comedy of pugilist	Jan. 3	Longacre	West 48th	8.30—W. & S. 2.30	Capacity
Chair de Lane	Babal and John Barrymore	Fantastic tragedy	Apr. 18	Empire	Bway & 40th	8.30—W. & S. 2.30	Capacity
Deburau	Leon Atwill	Pastoral play of actor's life	Dec. 23	Bolshoi	West 44th	8.15—Th. & S. 2.15	Capacity
The Emperor Jones	Charles Gilpin	Study of fear	Dec. 27	Princess	West 39th	8.45—W. & S. 2.30	Capacity
Enter Madame	Gilda Vares, Norman Trevor	Comedy of opera star	Aug. 16	Fulton	West 46th	8.30—W. & S. 2.30	Capacity
The First Year	Frank Craven	Comedy of small town life	Oct. 20	Little	West 44th	8.30—W. & S. 2.30	\$4,000
The Ghost Between	Arthur Byron	Romantic comedy	Mar. 31	39th Street	West 45th	8.30—Th. & S. 2.30	Capacity
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30 '19	Lyceum	West 45th	8.30—W. & S. 2.30	Capacity
The Green Goddess	George Arliss	Thrilling melodrama	Jan. 18	Booth	West 48th	8.30—W. & S. 2.30	Capacity
Irene	Adeline Patti Harrold	Three-act musical comedy	Nov. 18 '19	Vanderbilt	West 48th	8.30—W. & S. 2.30	\$10,000
June Love	Elise Alder, Johnny Dooley	Conventional musical comedy	Apr. 26	Knickerbocker	Bway & 34th	8.30—Th. & S. 2.30	\$9,000
Just Married	Vivian Martin, Lynne Overman	Amusing farce	Aug. 9	Comedy	West 41st	8.45—W. & S. 2.30	\$10,000
Ladies' Night	John Cumberland, Charles Huggles	Turkish bath farce	May 10	Century	W. 42nd	8.30—W. & S. 2.30	First wk.
The Last Waltz	Eleanor Painter	Revised in this town	May 9	Shubert	West 44th	8.30—W. & S. 2.30	Capacity
Lehar's	Frank Bacon	Delightful character comedy	Aug. 30 '18	Gaiety	Bway & 40th	8.30—Th. & S. 2.15	Capacity
Little Old New York	Joseph Schildkraut, Eva Le Gallienne	Fantasy by Molnar	Apr. 30	Garrick	West 39th	8.30—Th. & S. 2.30	\$9,000
Love Birds	Genevieve Tobin, Bruce Glendinning	Comedy of early New York	Sept. 8	Plymouth	West 45th	8.30—Th. & S. 2.30	\$15,000
Miss Lulu Bett	Pat Rooney, Marion Best	Excellent musical comedy	Mar. 14	Apollo	West 42nd	8.30—Th. & S. 2.30	\$4,500
Mixed Marriage	Carroll McCormack	Long Gold's novel staged	Dec. 27	Belmont	West 49th	8.30—Th. & S. 2.30	First wk.
Mr. Fin Fances By	Margaret Wycherly, Augustin Duncan	Play of Irish life	May 7	France	West 42nd	8.30—Th. & S. 2.30	\$9,000
Nine People	Laura Hope Crews, Kenneth Douglas	Charming English comedy	Feb. 28	Henry Miller's	West 42nd	8.30—Th. & S. 2.30	\$2,000
Passing Show of 1921	Bennett Corrigan, Olive Tell	Augustus Thomas melodrama	Apr. 4	Hudson	West 44th	8.30—W. & S. 2.30	Capacity
Phoebe of Quality St.	Francine Larrimore	Well-acted social comedy	Mar. 2	Klaw	West 46th	8.30—Th. & S. 2.30	\$20,000
Princess Virtue	Howard Bros., Marie Dressler	Bright and colorful revue	Dec. 20	Winter Garden	Bway & 50th	8.30—Th. & S. 2.30	First wk.
Repertoire	Dorothy Ward	Revised in this town	May 9	Shubert	West 44th	8.30—W. & S. 2.30	First wk.
The Right Girl	Tessa Kosta, Frank Moulton	Revised in this town	Apr. 19	Brookhurst	Bway & 47th	8.30—Th. & S. 2.30	\$9,000
Rollo's Wild Oat	Walter Hampden	Hamlet, Macbeth, etc.	Mar. 14	Times Square	West 43rd	8.30—Th. & S. 2.30	\$5,000
Romance	Charles Purcell, Robert Woolsey	Average musical comedy	Nov. 23	Punch & Judy	West 49th	8.30—W. & S. 2.30	Capacity
Sally	Roland Young	Whimsy of ambitious youth	Nov. 28	Playhouse	West 48th	8.30—W. & S. 2.30	\$10,000
Toto	Doris Keane	Popular musical comedy	Nov. 28	Playhouse	West 48th	8.30—W. & S. 2.30	Capacity
Two Little Girls in Blue	Marilynn Miller, Leon Errol	Well played French comedy	Mar. 21	Bilou	West 45th	8.30—W. & S. 2.30	\$15,000
The Tyranny of Love	Lea Dirlikov	New! Musical Comedy	May 8	Cohan	Bway & 43rd	8.30—W. & S. 2.30	\$7,000
Vanderbilt	Fairbanks Twins	French one play	May 2	Cort	West 48th	8.30—Daily 2.00	
Welcome Stranger	Estelle Winwood, Chas. Cherry, B. Tynan	Weekly change of bill	Sept. 13	Palace	Bway & 47th	8.15—W. & S. 2.15	\$11,000
	B. F. Keith Features	Jewish character comedy					
	George Sidney, Edmund Breese						



Edward T. Mowat

HOPE HAMPTON
Appearing in First National Pictures

DRAMATIC MIRROR



DRAMATIC MIRROR

WALLACE REID

Ingratiating Paramount star soon to start work on a screen version of "Peter Ibbetson," under George Fitzmaurice's direction.

At the Big Vaudeville Houses

RIVERSIDE BILL IS ENTERTAINING Harry Watson and Joseph Howard Headline

A miniature comedy masterpiece is *Harry Watson, Jr.'s* telephone act which he is presenting at the Riverside this week. The naturalness of *Watson's* experience is so perfectly worked out that the entire audience appears to be with him in the same telephone booth suffering all the agonies of poor service, worrying with the evanescent nickel and the elusive slots, and cursing the indifferent operator at the other end. It would be a fine thing for humanity if the public in general could pension *Watson* for the rest of his life so that he might tour the country presenting this act for the benefit of telephone presidents and telephone forces. We are sure that before a year would pass, *Watson* would have brought about a national improvement in the service. His impressions of Young Kid Battling Nelson are also deft bits of comedy.

Van Cleave and *Pete* start the show, and both performers catch the attention of the audience as it settles itself for the entertainment. *Van Cleave* is a gentleman and *Pete* is a gentle mule, and the two work in gentle accord, and with quaint humor.

"Fisherman's Luck," a comedy oddity with *Jim Diamond* and *Sybil Brennan* furnishes the occasion for some interesting chatter, and new laughs. The act has been staged by *Leon Errol*.

Unanimous was the approval of attractive *Ann D. Suter's* program of songs. *Miss Suter* has taste, a good voice and vivacity, qualities which attest her rights to a permanent success. Her unusual costumes make the eyes focus rapt attention.

Eddie Foyer's act is somewhat tedious to us, though the public applauds it faithfully.

Lavish indeed is *Joseph E. Howard's* "Chin Toy," which is full of wonderful girls—all queens—stunning scenic effects and handsome costumes. *Howard* himself is a miracle of "pep," brimful of songs, nearly all his own, with a list of hits to his credit that is flabbergasting. His newest one is *On a Little Side Street* and it is a good one. Rollicking about *Howard* is a capable company including *Sum Ki Get*, *Zasa Ehrich* and *Adele Yost*, those skillful dancers, *Chong* and *Rosie Moey* and *Johnny Dale*.

The festivities enlist the services of *Moran* and *Mack*, blackface experts, late of the "Ziegfeld Follies"; and "The Yellis," efficient gymnasts.

SOMER.

ELLA RETFORD AT THE PALACE English Comedienne Heads Good Bill

The most auspicious event on this week's bill at the Palace was the first American appearance of the famous English comedienne, *Ella Retford*, who is reported to have come here

Ella Retford at the Palace — Riverside Has Harry Watson, Jr. — Belle Baker at the Royal — Ford Sisters at the Colonial —At the Chicago Theatres

for a little vacation and induced incidentally to take a flyer in vaudeville. The tremendous reception *Miss Retford* received should do much to assure that brilliant young woman of her indisputable powers as an entertainer. She came here a complete stranger, with scarcely more than a casual note from the management just a few days before her actual appearance, but by sheer merit alone she won such a welcome as is rarely accorded any artist who appears at this most critical place of amusement. If it is really true that all the Americans and all the English are cousins, we must certainly claim *Miss Retford* as a relation well worth owning. Her particular forte is imitating and she showed her earnest interest in American players by presenting telling impersonations of blonde *Marilynn Miller* in a song and dance; of *Laurette Taylor* in her fervent defense of her father in "Peg O' My Heart"; and, for sheer contrast, of *Belle Baker* in that popular lady's ingratiating poses, nuances and songs.

Grotesque but entertaining was the novelty introduced by *Burt Gordon* and *Gene Ford*. The comedy in this act is excellent, though vulgar at times. Their singing lesson is especially funny, while *Miss Ford's* voice is very good. This act bears comparison with the best comedy in New York. It is bound to bring both players into greater prominence.

Tempest and Sunshine, as attractive as their names, appear first as natty boys, sprightly and gay. Then they give a number of delightful songs including *Love to Dance*, *Old Broadway*, *Pink Pajamas*, *Cleopatra the Vamp* and *Oh Baby*. Handsome scenic investiture adds to the value of this act.

Complete abandonment to melody is the best characterization we can offer for *J. Rosamond Johnson's* number, in which a distinctly talented group of five singers, instrumentalists and jesters cavort with happy results.

Though *John Hyams* and *Leila McIntyre* have presented "Maybloom" at the Palace before, they still please with the refreshing charm of their singing, dancing and bright playlet. *Miss McIntyre* recalls the winsomeness of *Edna May* in the "Belle of New York" and the bright precocity of *Nan Halperin's* child impersonations. There is an atmosphere in "Maybloom" that does much to elevate the conventional vaudeville bill.

Highly elaborate is the *Menlo Moore* and *Macklin Megley* production, "The Santos and Hayes Revue," with enormous *Buster Santos*, slim *Jacques Hayes* and an animated group of clever associates, not forgetting *Will Higgin* and *Bobby Tremaine*. Other acts of merit included

Herschel Henlere, in piano surprises, assisted by *Mme. Skidibinski*; and *The Briants*, in an acrobatic pantomime, "The Dream of a Moving Man." SOMER.

FINE SHOW AT THE ROYAL Belle Baker and Joe Jackson Score Heavily

As radiant as ever and fairly bubbling over with pep and personality, *Belle Baker* made her appearance at the Royal Monday evening and was accorded a reception the like of which has seldom been equaled in the history of the Bronx theatre. Opening with *Welcome Stranger*, which was followed by *The Irish Jewish Jubilee*, *Miss Baker* offered a wop number entitled *My Friend Marie*, which went over to heavy results. She then did *I Used to Love You But It's All Over*, being ably assisted by the orchestra leader who caused much laughter with his impromptu remarks. *Holding Hands* followed, after which came numerous bows and of course flowers with the gallery loudly demanding *Eli Eli*, only to be disappointed by having *Miss Baker* render a new number, *You Made Me Forget How to Cry*.

Joe Jackson, back in vaudeville, owing to the Hippodrome closing its doors, collected the laugh honors of the evening, his pantomime clowning keeping the house in an uproarious state.

Herbert and Dare opened with an interesting hand balancing turn which was the personification of ease and strength. They offered several original stunts, all of which were performed in a graceful and artistic manner.

Miller and Capman danced their way into popularity, their eccentric routine bringing spasmodic applause. *Capman*, formerly of *Powder and Capman*, went over to heavy results, his solo dance almost stopping the show.

Beatrice Morgan revealed her dramatic and comedy powers to advantage in her playlet, entitled "Moonlight Madness," a one-act comedy drama by *Edgar Allan Woolf*, which went over well, thanks to *Miss Morgan*.

D D H found the house in a somewhat unresponsive mood, but by working hard managed to close to a solid hand which resulted in a curtain speech.

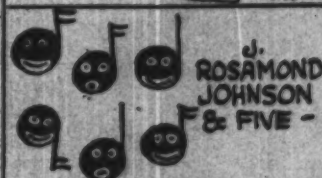
Dillon and Parker were well received, their refined little skit meeting with generous approval. *Mammy* in duet form got over nicely as did *Dillon's* solo *I Found a Rose in the Devil's Garden*.

Rae Elinor Ball, assisted by her brother, followed intermission with their pleasing offering entitled "Moments Musical," which would have developed into hours musical had the audience had their way. Her violin selections were heartily received, as were her brother's cello solo, which was delivered from the orchestra pit. *Mlle. LaToy's Models*, consisting of posing dogs, closed the bill.

GILLESPIE.

"INK-PRESSIONS" OF THE PALACE

THE BRIANTS



J. ROSAMOND JOHNSON & FIVE -

TEMPEST AND SUNSHINE



GORDON AND FORD



ELLA RETFORD



HYAMS AND MCINTYRE



HERSCHEL HENLERE



SANTOS & HAYES REVUE

NEW ACTS

"Two Little Pals" is a Good Revue

"Two Little Pals" is another of those miniature musical comedies which are constantly invading vaudeville. This one is by *Darl MacBoyle* with music by *Walter L. Rosemont*. *Jack Henry* and *Edythe Mays* are the featured players. The story is almost minus. *Jack Henry* is to give a stag party, but a friend of his invites *Jack's* sweetheart and four other girls to join them—which they do. The comedy maid in *Jack's* apartment balks at the extra company and threatens to leave, but finally decides to stay and marry the friend.

The best thing about the act is the costuming and scenery. The clothes are pretty, the girls reasonably so, and the scene in *Jack's* room is quite effective with blue hangings and yellow furniture. *Edythe Mays* sings acceptably, and her first costume of blue is stunning. *Jack Henry* plays the hero in a conventional manner. *Harry Meyers* as the friend, and *Estelle McNeal* as the maid, *Juliet*, liven up the act with some well rehearsed comedy. *Miss McNeal* is pretty and pert, and sings her song *A Kitchenette Juliet* with plenty of

snap. The most tuneful songs are *Two Little Pals* and *Childhood Stories* in which the chorus, appropriately costumed, pose in childhood scenes. *Marie Cliff* and *Harry Pierce* contribute a specialty dance that brightens up the finale. On the whole the lasting impression seems to be that the pictorial side of the act is the best. . . . CONN.

Ruth Robinson Makes Vaudeville Debut

Ruth Robinson, a popular stock favorite from Denver, arrived in New York last week, making her vaudeville debut at Keith's 5th Avenue Theatre, in a sketch by *Catherine Chisholm Cushing*, entitled "Widow By Proxy." This skit was taken from the original three-act play in which *May Irwin* starred for several seasons. Also *Fritzi Scheff* offered the musical version for several seasons under the title of "Gloriana."

Mrs. Cushing before writing this vaudeville playlet for *Miss Robinson* made a study of vaudeville and *Miss Robinson's* work, and then adapted the play for the two-a-day circuits. *Miss Robinson* is being represented by the *Harry Weber* offices.

received. They have a fine chorus of pretty girls and gowns, and they themselves are humorous and appeal to an audience. They were given several encores. . . . HUSB.

VARIETY IN COLONIAL BILL**Ford Sisters and Revue are Feature Acts**

The *Ford Sisters* with their own jazz band, and an artistic sketch "Two Little Pals" were the big features at the Colonial, with *Joe Cook* successfully taking care of the comedy.

Kluting's Entertainers, a group of performing animals, opened to generous applause. The rope-climbing cats were the hit of the act, which included dogs, pigeons, and even a white rabbit.

Pearson, Newport and Pearson in "A Study in Pep" offered some new steps which involved jumping up on tables and boxes, and other acrobatic stunts, all done to music and in perfect rhythm. The girl at the piano accompanied with wonderful precision.

"Two Little Pals," featuring *Jack Henry* and *Edythe Mays* was notable for the very effective staging and costuming. (It is reviewed under New Acts in this issue).

Joe Cook, the One Man Vaudeville, captured the comedy honors. His "Magician" tricks were amusing. The "cinnamon" story is funny but might be shortened to advantage. He gave *Humming* a good plug.

Joe reappeared in the following act, *Alexander Brothers and Evelyn*, and injected a big share of the comedy. However, even without *Joe* the act would have been a big hit, for the men could twirl balls in a way that would make even *Babe Ruth* sit up and take notice.

After intermission *Dolly Kay* jazzed through *Home Again Blues*,

Vamping Rose, I Never Knew, and *My Mammy*, with *Phil Phillips* at the piano.

Mabel and *Dora Ford* danced cleverly, and their costumes were pretty and appropriate. Their own orchestra accompanied them ably, and the serious youth who played the banjo and later played a classical selection on the mandolin (better than any mandolin playing we've ever heard) was the surprise hit of the act. *Red Bird* was featured as a solo and a dance number.

Joe Morris and *Flo Campbell* in "The Avi-ate-her" came back with the same act and registered another big laugh success. *Miss Campbell* sang *All By Myself* and *Rosie*, while *Morris* kept up the comedy by sitting knitting in an upper box.

Toney and *George* in "On the Boulevard" closed with balancing and tumbling that pleased. . . . CONN.

CHICAGO—PALACE**Patricola and Lean and Mayfield Headline**

Cecil Lean and *Cleo Mayfield* headlined this week, at the Palace and received a friendly and approving greeting. *Cecil Lean* and his omnipresent smile are greatly admired in Chicago which has always claimed him from the days when he met his early hits in the old La Salle Theatre musical comedy successes.

Artistic rag pictures presented ably by *Willa* and *Harold Browne* open the program. The act lasts about eight minutes and is an original opener. *Harry Anger* and *Netta Packer* being unable to appear, *Davis* and *Walker* substituted in their place. *Walker* gave a telling impersonation of an old time actor and *Miss Davis* pleased with her contralto song numbers.

"The Piano Tuner," followed and enabled *O'Donnell* and *Blair* to arouse a veritable whirlwind of laughs. This act is thoroughly funny and both players put it across by reason of their sincerity.

Few acts have the originality found in *DeHaven* and *Nice's* hilarious take-off on dancing, aesthetic, acrobatic and otherwise. Their opening, with a supposed stage manager, their bewildered expressions and their balloon dance would make a prohibitionist smile. And the boys can really dance, for their sensational closing number is proof positive of the skill which they have previously burlesqued. It would be agreeable to have even more of such dancing as this last number.

Thanks to their grace and magnetism, *Irene* and *Bernice Hart* put over a rather slight vehicle entitled "Hart String of Harmony" with considerable spirit. *Walter M. Donaldson* provides the accompaniments.

The *Legroks*, two men and one woman, are able acrobats who work in evening dress. Their act is a novel one.

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

<i>My Mammy</i>	<i>Four Marx Brothers</i>
<i>Wakena Stranger</i>	<i>Belle Baker</i>
<i>I Found a Rose</i>	<i>Dillon and Parker</i>
<i>Somebody's Sister</i>	<i>Tempest and Sunshine</i>

**HARRY HOLMAN**

Going South on Interstate Time and returning to the Keith New York houses in June

"Rehearsing" is the title of the *Cecil Lean* and *Cleo Mayfield* act. The act itself is not a particularly strong one, devoid perhaps of real plot interests, but the two players work overtime in keeping the audience in good spirits.

Patricola, also a great Chicago favorite, made the hit of the program. Her singing and violin playing stopped the show completely and when she was not entertaining, she was busy taking endless encores.

The final act, an acrobatic study called "A Study in Black and White" did not manage successfully to hold the audience. . . . CARR.

CHICAGO—MAJESTIC**Mae and Rose Wilton and Leo Carrillo Please**

Mae and Rose Wilton, youthful, peppery and musical, seemed high in favor before a rather cold audience at the Majestic this week. Besides singing (and oh, what singing!) they dance and entertain with the piano and violin. The *Misses Wilton* prove a very pleasing surprise and all the nice things one could say would not be too much for them.

Jack Conway precedes the young ladies with his comic moonshine sketch, "The Cellar," and as the old poet might do, we nod our heads and murmur mirthfully, "Quite a turn, quite a turn."

Ernest Evans and his associate artists offer "A Smart Divertissement of Entertainment," entitled "Wedding Bells," in which *Marion Wilkins'* dancing is the outstanding feature. Others of the girls distinguish themselves by solos and dancing and the act goes over well.

Leo Carrillo told his dialect stories with much vim and fun, and didn't limit himself as to nationality, as his stories ranged from Chinese to Italian.

Harry Tighe and *Edna Leedom* go over for a young cyclone with their line of "gaff."

Foley and *La Tour* are a clever team and do several stunts from musical comedy which get many a laugh if nothing more.

Alfred Farrel and *Carley* open and *Rasso* juggles things to a close in an effective manner. . . . JIMALONE.

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BERT LYTELL

Shortly to be seen as the central character in Metro's film version of "Liliom" to be called "A Trip to Paradise."

DRAMATIC MIRROR



DRAMATIC MISSION

COLETTE FORBES

From the Royalty and Daly's Theatres, London, who is now playing leads on the screen in America. She just finished the lead opposite Bill Hart and also played in "Lying Lips," "Without Benefit of Clergy," and Pauline Frederick's latest feature, "Salvage."

Milton Markwell

JUVENILE LEADS

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Hobart Bosworth.

May Day Array

MARTHA MANSFIELD

We will wager that no one would regret the invitation to go Maying with Miss Mansfield, the Selznick star, especially when she was dressed for the "deed" in her new surplice shirt version of the Town Blouse in white Pussy Willow, a shirt that can give the maximum of service and always appear at its best. A few spring blossoms and a characteristic Mansfield smile are all that is needed to add a touch of color to the costume.



Photos by
Old Masters

CAROLYN THOMPSON

Miss Thompson looks every inch "The Belle of New York" in this dancing frock of white Pussy Willow Meteor with the tucked-under panels radiant with rhinestones, big and little.



It is not surprising that a smile should light the countenance of the young person below, for she feels sure that her chic blouse and her striped skirt of Fan-Ta-Si constitute a sports costume that is beyond criticism even by the most exacting tastes

Photo by
Joel Pekar



LOTUS ROBB

Miss Robb, whose work in the character of the immortal Goldie MacDuff in "Rollo's Wild Oat" at the Punch and Judy Theatre has been one of the high lights of the season, is here wearing a dress by Lucile, Ltd. It is of blue canton crepe, and the long side panels as well as the scarf are lined with gray canton crepe. A little hat trimmed with moire ribbon, and a long string of pearls complete a decidedly smart costume. Miss Robb, who has proven herself the ideal heroine for a play by Clara Kummer, naturally leans toward simple, youthful lines in her gowns as well as in her plays

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and

James Crane
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MARC KLAU(INC.) BULLETIN

Marc Klaw, Inc., during the coming autumn season will produce "The Little Dutch Girl," the musical play by Emerich Kalman, which is just now enthraling the English public and which ran through the entire season of 1920 in Vienna. Mr. Kalman will be remembered as the composer of "Sari," "Miss Springtime" and "The Riviera Girl."

"Sonya," with a cast of unusual distinction, will be presented in New York early in the autumn. This gripping drama, adapted from the play by Gabriela Zapolska, makes a universal appeal. Beginning its remarkable career in Warsaw, "Sonya" has met with outstanding success in many different languages throughout Europe.

During the present season and very shortly will be presented Abel Gance's masterful film play, "I Accuse" ("J'Accuse"). This tremendous indictment against war has made a lasting impression in England and France, where the reviews in the leading newspapers arose to the dignity of editorials. In filming "I Accuse" Mr. Gance drew upon the foremost actors and actresses of the leading theatres in France.

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ARTHUR BYRON

Starring in "The Ghost Between"
at the 39th Street Theatre, New York



PAUL EVERTON



ROBERT WARWICK

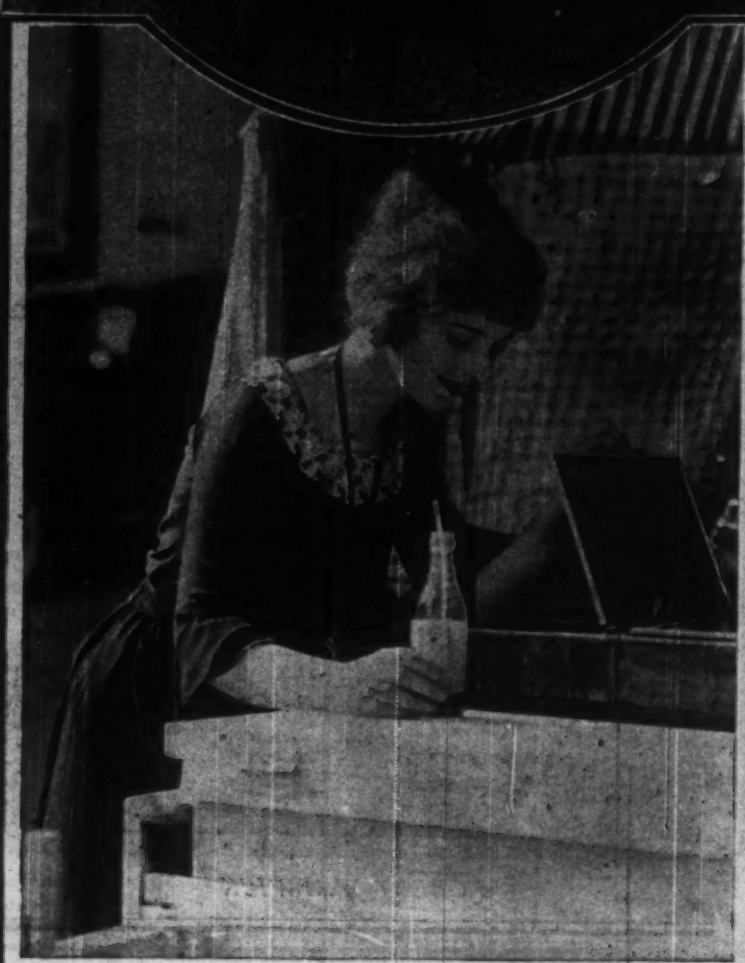
Men Must Work But Women Will Play

Douglas MacLean, of Paramount pictures, may be a good mechanic, but at the left he appears somewhat impractical when he uses an oil can as large as a typewriter

The little Metro star, Viola Dana, would turn the heart of any umpire if she would come on the field with an outfit so snug and attractive as the one at the right

(Below left) Even "hot dogs" have a fascination. Right now they are demanding the attention of Alice Terry of Metro pictures, who evidently knows something about cooking

Some people are just naturally neat. Wallace Reid, of Paramount pictures, must be one of these or he never could look so trim around an oily engine



Hunting the 'Sense in Censorship

SO far as can be ascertained by careful research, there seems to be nothing of a disagreeable nature that has not been blamed on the "movies" with the possible exception of the weather. That has escaped in all probability because to attack it would be to implicate heaven, and up to the time of going to press heaven has not yet been subjected to an investigation by the volunteer guardians of other people's morals.

If it were not for the colossal importance of the thing, the subject of motion picture censorship would appeal strongly to the sense of humor. In fact, it has done so even among the men most deeply concerned, the motion picture producers, with the result that a film entitled, "The Non-Sense of Censorship," has been made for the National Association of the Motion Picture Industry.

The serious side of the situation, however, is occupying the greater part of the producers' attention. Following are the views of a few of them told in articles, written especially for THE DRAMATIC MIRROR:

Samuel Goldwyn Says:

"Three main problems present themselves to the producer of motion pictures in connection with the movement to censor films. They may be classified as psychological, ethical and artistic. It seems to me to be ridiculous to urge that the mere viewing of a motion picture CAUSES some members of an audience to sin against society and subsequently to become inmates of our penal institutions. Although several subnormal inmates of our jails may have said—under careful questioning—that they 'saw it in the movies,' every psychologist knows that the statement is false, and obtained through suggested questions.

"The very idea of censorship is immoral. Immorality consists in being untrue to life; and the censors would cut out of the photoplay every foot of realism that it contains and substitute therefore a false standard of life; a standard that is worthy of the ostrich which believes that by hiding its head in the sand, it can escape detection by its pursuers.

"As to the objection to censorship on artistic grounds, it is only necessary to point out what the censors of Pennsylvania did to a Rex Beach photoplay. Mr. Beach, by the way, is perfectly 'moral' as a novelist and short story writer in every state in the union. But as a photoplay writer!!! The very stories that are perfectly moral as novels are branded as immoral as photoplays in four states. Think of it! Rex Beach, who tries to put the fire of endless endeavor and the hope of reward for the true in heart into the souls of men, is considered immoral in some parts of the United States and moral in others. Here is an example of how one of his pictures was artistically man-handled by the censors. A title read:

"'It's a Boy.'"

"As led up in the photoplay, the audience was imbued with the fact that the expected birth was one of the most beautiful, mysterious and

solemn processes of life. Yet the Pennsylvania censors entirely ignored the fact of birth and destroyed the artistic homogeneity of the story by replacing the simple informatory title with:

"'The Boy Is Better.'"

"This example of arch stupidity will destroy every impulse to artistic creation that sincere authors possess, if it is allowed to crystallize into custom. What are YOU going to do about it?"

Marshall Neilan Says:

"I believe my pictures have been nothing if not clean. Every picture I have ever made over which I had full control and particularly every production since the formation of my own company two years ago, have been what any normal mind would consider entirely within the lines that border propriety in films.

"Yet I have had some of the most ridiculous things happen to my productions at the hands of the censors. My experiences in this connection convince me that there can never be such a thing as sane censorship of motion pictures throughout the country.

"Aside from all the unconstitutional and un-American flavor that censorship carries with it and the very bad precedent it establishes in

this country which is bound to effect many other enterprises, the idea can never be worked out as a whole in justice to the men and women who invest millions of dollars in money and their life's best effort in this field.

"The motion picture industry is cleaning up from within. It should be given a fair chance to prove its ability to do this in which case the handicaps which censorship imposes on every artist in the business would, I am sure, be unnecessary.

Paul Brunet Says:

"Official censorship of motion pictures not only is unnecessary but superfluous. Its ostensible object is to protect the public, when the public already has protected itself. The legislature of every state in the Union long ago enacted laws penalizing producers and public exhibitors of literary and art works overstepping the bounds of established standards of morality, and providing all requisite authority and machinery for their enforcement. These laws have not been repealed. They still are in force, and still are enforced whenever the occasion warrants.

"These facts, I believe, effectually dispose of the ostensible object of current activities for motion picture

censorship. What are the ulterior, the real, motives underlying all these unnecessary activities which, when successful, establish special and different legal standards in different states and complicate past the limits of endurance the business of profitably conducting a motion picture enterprise? Why should they be directed against the interests of one art, the basis of a great industry, leaving all the other arts exempt?

"Is 'politics' the answer? Does the existence of such a travesty of justice mean that there is profit, or some other advantage, in it for some individual or some set of individuals? In that case the function of law-making is insulted, the body of citizens who appoint the law-makers betrayed, and the public robbed of its own proper function or developing and sustaining its own ethical standards.

"Public enlightenment, civilization itself, is promoted by no more powerful influence than the advance of science and creative art. These influences are not, in the first instance, exerted by governments, but by individuals specially gifted and trained for their task. As they stand for progress, it is the privilege of the governing powers to foster and encourage them, for the benefit of the whole people. Our government here in the United States of America is not autocratic, but by and for the whole people.

Al Christie Says:

"The American public is and ever will be the sole judge of what to see and what not to see. This is not a new thought on censorship but something which everyone should reiterate, until the agitators can never forget it.

"Watch the crowds in any city or town. The crowd will find a good picture or a great picture wherever it is showing. If a good picture opens on Sunday without any special advertising and it is the best picture in town, you will see that theatre full before Monday night.

"That is the answer to censorship. Who killed the vampire? Not the producer of 'vampire' plays. The public began staying away from the old hackneyed 'vamp' play and it died a death which was not lingering."

Carl Laemmle Says:

"I have watched the workings of censorship closely and often apprehensively for the fourteen or fifteen years in which I have been producing moving pictures. I am proud to say that although the Universal Film Manufacturing Co., of which I have the honor to be president, has made over eight thousand separate and distinct moving pictures, I can recall only one picture of the eight thousand which has been rejected *in toto* by the censors. This picture was adapted from a book written by no less a personage than the Honorable Brand Whitlock. It was a powerful argument against the double standard of morals for men and women. I still consider that the rejection of this

(Continued on page 857)

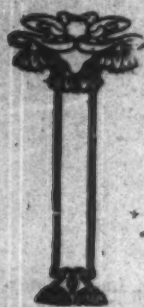


LOGAN PAUL

Who has just closed his season in Belasco's "Son Daughter" and is considering motion picture offers

Geoffrey Webb

Playing Juvenile Leads for
Thomas H. Ince and
Vitagraph



Address, Hotel Hollywood, Calif.



Frank McCoy, Casting Director for Paramount's Eastern studio, interviews a prospective motion picture actress. What the young lady's fate is can only be left to conjecture at present.



A real wrecking boss met a reel wrecking boss when Director George L. Cox took his American Film players to Los Angeles to film railroad scenes for "Sunset Jones."

Little Trips to Los Angeles Studios

With Ray Davidson

FOUND: an ideal combination. And at that it's three brothers. By name they are Edwin Carewe, Finis and Wallace Fox. What's unusual about these three brothers is the fact they work hand-in-hand together. They say that brothers get along better when separated—but not so with this trio.

A little more than a year ago, Carewe suggested that the three of them combine their talents. Finis was to prepare and adapt the story, Wallace was to take care of all the technical effects, and then Carewe direct. Their first attempt was a success. The picture was "Isobel" or "The Trail's End," from the story by James Oliver Curwood.

Both Critics and Fans

declared the feature one of the finest ever made of the frozen North. Since that time the brothers have been working together steadily. Carewe at present is directing Anita Stewart in a series of photoplays. This director is one of the pioneers of the industry. His name is familiar to those who remember as far back as the time Metro was organized. One of his best pictures was "Rio Grande" from Augustus Thomas' story.

Speaking of Pioneers

it reminds us of Tom Santchi, possibly the pioneer of pioneers in the industry. Tom is now a star—a position he should have attained years ago. He is being featured in outdoor pictures by Cyrus J. Williams. Though Tom's pictures do not play the big theatres hereabouts, I have had a chance to look a couple of them over. They are top-notchers. And if short subjects ever again are in vogue, Tom should be at the top. But what we don't understand is this. Why isn't Tom

playing big time stuff now? Surely there is no more romantic actor on the screen.

It is said that Al Jolson is going into pictures. And Al most likely is going to be just as popular on the screen as he is on the stage. The great black face laugh maker is scheduled to reach here next month to start things. The Carter De Havens are responsible for the comedian's entrance into the celluloid.

William Allen White is a lucky man—in a cinema way. White couldn't come to Los Angeles to see the preview of his story, "A Certain Rich Man," which was produced by Ben Hampton, so Hampton shipped Heulings Mumper, vice-president of the company, back to Kansas with a print that White might have the opportunity of giving the picture the O. O. This story came from Harry Hammond Benll.

Bill Taylor was shooting an important scene at Lasky's, or rather he was just ready to shoot the episode. The players were in their places and ready. Taylor adjusted his megaphone and yelled "Fore." You should have seen the players duck. Bill had been playing golf in the morning and shouted the familiar fore instead of "camera."

"Slippy McGee" has gone into production out at the Mayer studios with Wheeler Oakman in the title-role. Wesley Ruggles is at the helm. Morosco is producing the film.

Bert Lytell was host to scores of Hollywood kiddies the other day. A mammoth reproduction of Coney Isle has been built at the studio, and

Bert had a great time entertaining the youngsters.

With Enough Workmen

to build a city, construction on Grauman's new Metropolitan Theater is again under way. This theater when completed will be the biggest picture palace in the country, with the exception of the Capitol. The seating capacity will be 4,400. According to Sid Grauman, the Capitol won't even compare with this new house. In addition to the theatre, there will be a twelve-story office building with some four hundred rooms. There is some rumor of this building being the centre of all the film world. Building will be finished by the first of the year.

Lois Weber has this notice in her studio: "Speed up! It's not the hard times coming, but the soft times going."

Now, Lois, just what do you mean?

Charlie Chaplin is now in the seventeenth week of his comedy, "Vanity Fair." It looks as if the comedian was attempting to better "The Kid."

Local Filmites

are furious over the invasion of German-made pictures. Unless some action is taken by the Eastern importers, there is likely to be trouble. Already the Hollywood Post of the American Legion has held a protest parade. A great storm is brewing! Every time a meeting of film people is held there are more protests. It is claimed that the mammoth spectacles produced in Germany cost little more than the ordinary picture made here. Labor there is so cheap. If German films flood the market

there will be less demand for home products. Therefore many actors are apt to be thrown out of work. Immediate action is urged to prevent this catastrophe.

Marie Walcamp, she who used to make our hair stand on ends in Universal serials, has signed up with Lois Weber. By the way, Miss Walcamp's hubby is Harland Tucker.

Hobart Bosworth has entered the producing field. The Hobart Bosworth Productions, Inc., is the name of his new organization, which will produce the six features a year for Associated Producers. All the features will be made in California at the Ince studios. The first picture to be called "The Sea Lion," is already under way. Supporting Mr. Bosworth are Bessie Love, Emory Johnson, Jack Curtis, and Richard Morris.

Warning to local golfers: Rumor has it that Mike Cooper and Guy Price are about to engage in another war upon the links. Hoot Mon!

New York can't be so popular after all. W. E. Atkinson, general manager of Metro's eastern lot, is out here looking things over.

Wallace MacDonald has been keeping himself rather busy of late. He is just finishing a part with Will Rogers.

The next Reginald Barker production for Goldwyn will be "The Poverty of Riches," an original photoplay by Leroy Scott. The scenario originally bore the title of "The Mother." The continuity was prepared by Arthur F. Statter. Leatrice Joy will play the leading part while John Bowers will have an important role.

"UNCHARTED SEAS"**Alice Lake in Powerful Metro Melodrama**

Adapted by George Elwood Jenkins from the story by John Fleming Wilson. Directed by Wesley Ruggles. Released by Metro.

Lucretia Eastman.....Alice Lake
Tom Eastman.....Carl Gerard
Frank Underwood.....Rudolph Valentino
Robert Alden.....Fred Turner
Old Jim Eastman.....Charles Mailles
Ruby Lawton.....Rhea Haines

After all, it is a relief to meet occasionally, a picture that dares to be sombre, that rejects prettiness and pettiness and succeeds independently by reason of an intrinsic vigor. "Uncharted Seas" is such a picture. It is an adaptation of John Fleming Wilson's short story and concerns life in the Behring Straits. The frozen north is the natural background, and abandoned ships and rotting vessels furnish an atmosphere of gripping appeal with its moments of cowardice and heroism.

Frank Underwood who loves the heroine, Lucretia Eastman, is given

a rotten ship to man, while her husband, Tom Eastman, human derelict, is given control of a seaworthy craft. Both men go out to find gold, a quest which does not appear half so important as the search they make for the final possession of Lucretia. She, as portrayed by Alice Lake, is a woman who is willing to give her worthless husband every fair chance; but when she finds him utterly worthless, she becomes courageous. She deliberately casts him off and joins Underwood, braving with him the dangers of shipwreck, icebergs and starvation.

Scenes that are particularly effective show life on shipboard and the natural beauties of the far north. As the weak husband, Carl Gerard proves capable, particularly in the episode where he throws the anchor to his rival, a part powerfully portrayed by Rudolph Valentino. Director Wesley Ruggles has contrived to make a smooth production of a plot that covers much territory and many diverse situations.

BERNARD SOBEL

Alice Lake, a resplendent figure, ready for the Frozen North, gives vigor to Metro's "Uncharted Seas," a play of love and adventure

A tense moment in the Metro melodrama in which a woman is compelled to weigh her own soul in the balance of love. (Insert) A daring, unwelcome kiss arouses the ire of a beautiful woman

"THE HOME STRETCH"

Paramount Presents Douglas MacLean in Breezy Comedy

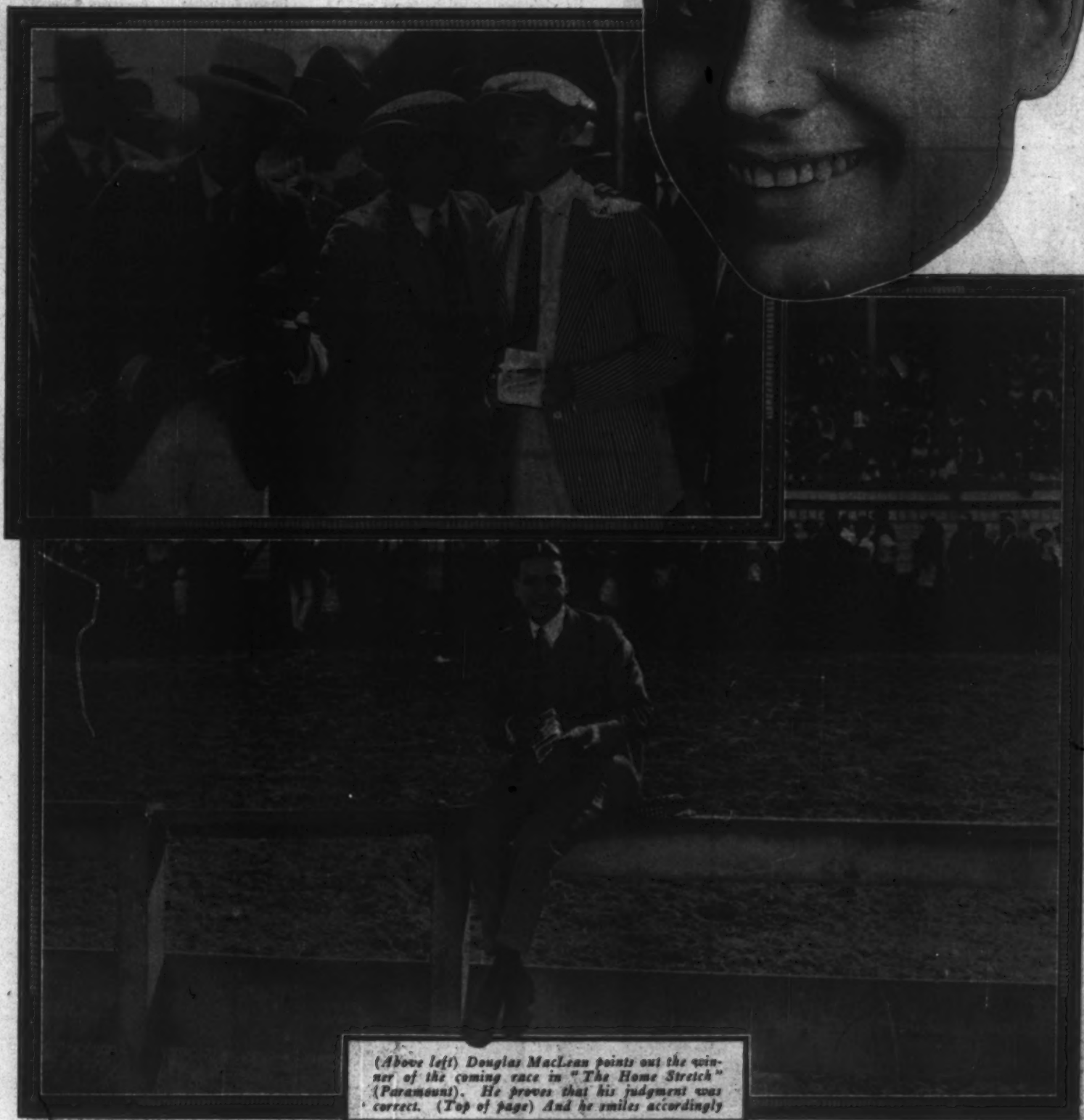
Adapted by Louis Stevens from the story by Charles Belmont Davis. Directed by Jack Nelson. Produced by Thomas H. Ince. Released by Paramount.

Johnny Hardwick..... Douglas MacLean
Margaret Warren..... Beatrice Burnham
Mr. Warren..... Walt Whitman
Molly..... Margaret Livingston
Mr. Duffy..... Wade Boteler
Gwen Duffy..... Mary Jane Irving
Mr. Wilson..... Charles Mailles
Mrs. Wilson..... Molly McConnell
Tommy Wilson..... Jack Singleton
Hi Simpkins..... Jo Bennett
"Skeeter"..... George Holmes

All the world loves a horse race and a story of the turf featuring the compelling smile of Douglas MacLean couldn't fail to leave one in a happy frame of mind. As Johnny Hardwick he is at times reminiscent

of his namesake, Hairbreadth Douglas Fairbanks. All the characters are excellently portrayed, and the photography is up to the Thomas H. Ince standard.

The rustic settings show the painstaking regard for detail and composition which we have come to expect as a matter of course in a Paramount picture. The realistic race-track scenes—the dusty oval course, the gala crowds in the grandstands, the sleek, slim-legged pointers—incite that pleasant nerve-tingle which urges one, in real life, to go down and pay an extra fee to get into the paddock. REA MURPHY.



(Above left) Douglas MacLean points out the winner of the coming race in "The Home Stretch" (Paramount). He proves that his judgment was correct. (Top of page) And he smiles accordingly

"THE HEART OF MARYLAND"

Catherine Calvert in Excellent Vitagraph Picture

Catherine Calvert as Maryland in Vitagraph's production of the famous stage success, "The Heart of Maryland"

Adapted by William B. Courtney from the play by David Belasco. Directed by Tom Terriss. Released by Vitagraph.

Maryland Calvert.....	Catherine Calvert
Alan Kendrick.....	Crane Wilbur
Col. Fulton Thorpe.....	Felix Krembs
Bob Telfair.....	Ben Lyon
Lloyd Calvert.....	William Collier, Jr.
Tom Boone.....	Warner Richmond
Provost Sergeant Blount.....	Bernard Siegel
Gen. Kendrick.....	Henry Hallam
Nenny McNeir.....	Victoria White
Phoebe Yancy.....	Marguerite Sanchez
Mrs. Claiborne.....	Jane Jennings

No matter what the final critical judgment may be concerning such works as "East Lynne," "Uncle Tom's Cabin," and "The Heart of Maryland," every one of these works seems destined to live forever in the affection of the people, for each of them has an appeal so sure, so powerful and so lasting that it forces its vivid way into the heart and be-

comes a genuine personal experience. This fact must be evident to all who have seen the recent vitagraph picture, "The Heart of Maryland," adapted from the David Belasco stage success and one of the most moving stories written about the Civil War.

After all, the most important comment that can be made is that the "Heart of Maryland" renews patriotism without stirring up antagonisms. Of course, the outstanding figure is that of Maryland Calvert, superbly portrayed by Catherine Calvert. Her work and that of Crane Wilbur, as Kendrick are excellent. William Collier, Jr., Felix Krembs and Victoria White are convincing in important roles. **BERNARD SOBEL.**

(Lower Left) A fearful necessity brought about by civil war

(Below) The famous belfry scene in "The Heart of Maryland"

(Lower right) A family scene in this picturesque war play



"THE LURE OF EGYPT"

Colorful Oriental Picture Released by Pathe

Adapted by Elliott Clawson and E. Richard Schayer from the novel by Norma Lorimer. Directed by Howard Hickman. Produced by Federal Photoplays of California. Released by Pathe.

Prince Dagmar.....Robert McKim
Margaret Lampton.....Claire Adams
Prof. Lampton.....Jos. J. Dowling
Michael Amory.....Carl Gantvoort
Millicent Mervill.....Maude Wayne
Nishi.....Wm. Lion West
Abdul.....Frank Hayes
Theodore.....Zack Williams
Mrs. Botts.....Aggie Herring
Mr. Botts.....George Hernandez
Gondo Koro.....Harry Lorraine

"There Was a King of Egypt," the novel by Norma Lorimer, is now the subject of an intense new Pathe picture entitled "The Lure of Egypt." That Egypt will always have a lure for Americans is indisputable; that this picture will also have a lure is indisputable likewise. For the story has an interest close to history and deals with those archeological accomplishments about which most of us know so little.

Like the famous cities of Tyrris and Mycenae, the city of Cairo is said to possess in the tomb of Akhnaton a treasure of tremendous value. Michael Amory, an artist, is engaged by Prof. Lampton to excavate for this treasure. Amory is in love with Margaret, the daughter of his chief. His love affair, however, is not to be a simple one, for it soon involves Prince Dagmar, a scion of a royal Balkan family, who is a man of basest purposes. The picture gives typical scenes from the

prince's life and some of them are notable for their extravagant display. Mysticism also figures in the plot, for the artist hero encounters Gondo Koro, a Bedouin who asserts that he has learned the whereabouts of the treasure by means of visions.

Active villainy, the appearance of visions, and a daring adventures are a part of the plot which takes much of its interest from the animated and contrasting nature of the principal characters.

Robert McKim is suave as the polished peer; Maude Wayne a vivacious example of the chorus girl aristocrat. Claire Adams as Margaret is an appealing daughter and sweetheart, while Carl Gantvoort, lover and globe trotter, is a captivating hero.

Film fans will meet many episodes in this picture which will merit comparison with some of the most interesting camera work ever presented on the screen. The scenes about Akhnaton's tomb, in particular, which was but recently discovered, are of timely as well as scientific interest while a conception of ancient Pompeii is furnished by views of Tell el Armarna, a city now being excavated, a city handsome with its extensive villas and courts. Contrasted with these scenes are those which show Cairo, with all its exotic metropolitan life, its highways and eating places.

GEORGE SCHULTZ.



At the top of the page, Claire Adams' black eyes peer into the mysteries which are Egypt's in "The Lure of Egypt" (Pathe)

(Below) Search for the concealed treasure in the tomb is halted temporarily when an unknown enemy interrupts the plotters' activities

This dancing creature, Maude Wayne, is concerned with affairs of love and intrigue which make "The Lure of Egypt" tense



Is That So!

MAE MARSH, whose splendid work in "The Birth of a Nation" ranks among the finest things of the screen, was the guest of S. L. Rothafel at the Capitol Theatre last week.

George Melford is now working at the Paramount studio on the opening scenes of "The Great Impersonation."

Nicholas V. de Lipsky, Russian scenic artist, has joined forces with **Roy J. Pomeroy**, to produce a series of fantastic photoplays.

Tom Moore is

nearing the completion of "Beating the Game," by **Charles Kenyon**, under the direction of **Victor Schertzinger**.

Wallace MacDonald has been engaged by Goldwyn to play an important part in support of **Will Rogers** in "A Poor Relation," which **Clarence Badger** is directing.

Frank Lloyd and the members of **Rita Weiman's** "Grim Comedian" company who recently left for New York to photograph the Times Square exteriors for that picture, are expected back at the studios next week.

John Emerson and **Anita Loos**, the scenario writers, will occupy a cottage in Bayside, Long Island, this summer, where a miniature film cutting room and a projection theatre are being set up. Their director, **Victor Fleming**, will occupy an adjoining cottage.

Betty Blythe

has been chosen by the Princeton students at their annual election to name their favorite actress.

Tyrone Power will shortly leave for Europe to make a picture on the other side.

Finita De Soria has arrived in New York to try and purchase the screen rights to "Spanish Love."

Nasimova, who arrived in New York from Los Angeles, was in the throes of the grip and was unable to appear for the Actors' Equity Show May 1, has completely recovered, and was one of the luminaries in the Equity show on May 8.

C. Seymour Clark is the new head of the Robertson-Cole advertising and publicity department.

Albert E. Smith

president of Vitagraph, accompanied by **Mrs. Smith**, has returned from California.

Tony Sarg, the artist-whose marionettes have aroused interest for several years, has used them in motion pictures and begun work on twelve one-reel pictures, called "Tony Sarg's Almanac." The initial offering, called "The First Circus," presented at the Criterion.

Montagu Love will play the **Lionel Barrymore** role with **Elsie Ferguson** and **Wallace Reid** in "Peter Ibbetson" which **George Fitzmaurice** is producing for Paramount.

Mae Collins, having finished her contract with Goldwyn, has been signed by Universal to play in "The Shark Master," in which **Frank Mayo** is the star.

Elliott Dexter has arrived in New York from the Coast.

Pauline Frederick paid a short visit to New York last week and returned to California to resume work.

Marie Prevost, former **Mack Sennett** bathing beauty, is now in New York at the Hotel Biltmore.

Robert Priest, president of the Film Market, has moved his headquarters from the Times Building to the Fitzgerald Building.

Mrs. Lydig Hoyt

a leader in society in New York, Newport and Southampton, has decided to join the ranks of "movie" actresses and soon will make her professional debut in a movie in which **Norma Talmadge** will be the star. Rehearsals are now under way, and the picture will be ready for release during the summer.

Herbert Brenon Arrested

Patrolman **John Garrity**, of the West Forty-seventh Street station, while standing in a doorway in West Forty-sixth Street Monday night, alleges he saw a man hurl a package to the sidewalk and start running. The patrolman pursued and caught a man by the arm and told him he was under arrest. This man proved to be **Herbert Brenon**, motion picture director. He was later arraigned in night court before **Magistrate Douras**, and the patrolman testified that the package he had seen thrown to the street contained Scotch whisky and that he was sure the defendant had hurled it. The magistrate dismissed the case without calling on Brenon to testify.

Capitol Theatre Picketed

Five negro pickets, three women representing the Association for the Advancement of Colored People in Fifth Avenue, were arrested last week when the police found them parading in front of the Capitol Theatre, Broadway at Fifty-first Street, in protest against the exhibition of "The Birth of a Nation" there. When the defendants were arraigned before **Magistrate Douras** in Night Court the case was adjourned, at the instance of the Capitol Theatre Company and **David W. Griffith**, producer of the picture, until Monday night.

Pictures of Fighters

Pathe has obtained a one-reel special of **Jack Dempsey** in training. It is entitled "A Day With Jack Dempsey," and was made at Dempsey's training quarters in New Jersey.

Robertson-Cole is said to be planning an elaborate campaign for the distribution of "The Wonder Man," the feature in which **Georges Carpentier** is the star.

Costumes for "Disraeli"

Distinctive Producers Inc. who are sponsors for the **George Arliss** "Disraeli" picture have contracted with the **Brooks Theatrical Costumers** to "dress" their initial production. **C. Alexander Ramsey**, in charge of the Period and Historical Department of the Brooks organization, will costume "Disraeli" for the third time, he having dressed the original stage success and its revival.

Hope Hampton Completing Film

Hope Hampton is nearing completion on "Star Dust," the **Fannie Hurst** story which **Anthony Paul Kelly** adapted to the screen for production by **First National**. **Hobart Henley** is directing. "Love's Penalty," Miss Hampton's current release, is being very well received in the first-run houses where it is being widely booked.

Wesley Barry in "School Days"

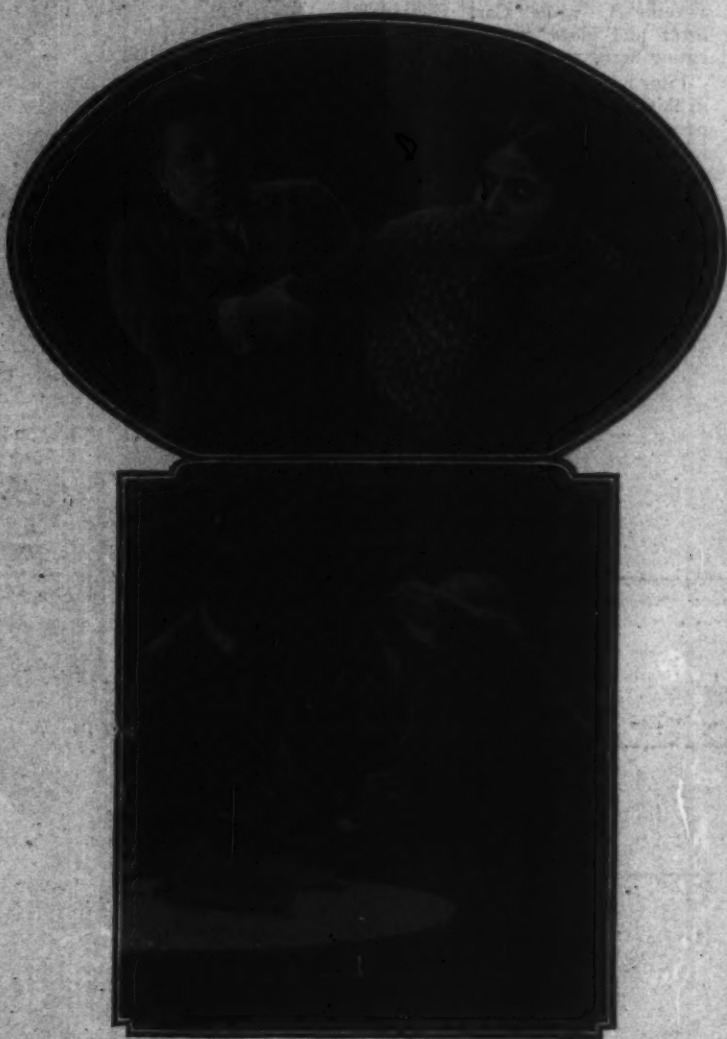
Warner Brothers have made arrangements whereby **Wesley Barry**, by special arrangement with **Marshal Neilan**, will appear in a screen adaptation of **Gus Edwards**' "School Days." The production will be of feature length and will be produced by **Harry Rapf**. **William Nigh** has been engaged to direct the picture.

Cobb Writes Titles

The second of the **Messmore Kendall Vivian Martin** productions, soon to be released by Goldwyn, temporarily called "Oiling Up Society," has been given the title of "Pardon My French." The picture was made from **Edward Childs Carpenter's** story of "Polly," and **Irvin S. Cobb** was engaged to write the titles.

Massachusetts Censor Bill

The Senate and House Ways and Means Committee have reported unanimously in favor of a bill for State censorship of motion pictures. Under the bill all films presented within the State must first be passed on by the Department of Public Safety.



Margarita Fisher, star of "Payment Guaranteed" (American) has dinner with Capt. Cecil Van Acker. (In the oval) Roiscoe ("Fatty") Arbuckle tries to persuade Lucille Ward by force in "The Traveling Salesman" (Paramount)

Marionette Music with Film

The musical score for **D. W. Griffith's** "Dream Street," which is now playing at the Town Hall in New York, has for some of its most important situations, **Felix Arndt's** "Marionette," published by **Sam Fox Pub. Co.** The "Marionette" music is repeated six times throughout the picture (probably a record breaker) and by the time the show is over the audiences know the number by heart.

Company Changes Name

The Mount Olympus Distributing Corporation has changed its name to **Olympian Productions, Inc.**

Next American Revival

"High-Gear Jeffrey" is the current offering of the **American Film Company** in its series of twelve reconstructed features for the state rights market. **William Russell** is the star of this production, the original name of which was "The Frame-Up."

In Rockett Picture

The next **Rockett** special production will have a cast of stars among whom are **William Courtney**, **James Morrison**, **Harry Myers** and **Grace Darmond**. The title of the picture is "Handle With Care."

RUN DOWN FILM THIEVES

National Association Theft Committee Makes Ten Arrests in Thirty Days

A DRAGNET for film thieves is now being drawn throughout the country. During the last thirty days, ten arrests have been made in four big cities, a large number of stolen films have been recovered and clues have developed that are expected to lead to the arrest of a large number of print burglars. The Film Theft Committee of the National Association of the Motion Picture Industry, through its chairman, H. Minot Pitman, is broadening the campaign against the light-fingered dealers in missing film and the committee's special representative, W. C. Hawkins, in spite of a recently broken leg, is causing the crooks a lot of worry.

In Cleveland a few days ago, Mr. Hawkins caused the arrest and indictment of Julius Watt, alias Jimmie Flannigan, on a charge of having stolen prints of two productions. The prints were recovered at the time of Watt's arrest.

For more than two years the film exchanges in Cleveland were annoyed by occasional film thefts. Mr. Hawkins recently began an investigation there. He learned that the night watchman in the Cleveland Film Exchange Building owned an automobile, was a frequent participant in crap games and usually carried a large roll of money. This watchman—Julius Watt—was in complete confidence of the exchanges. After one o'clock in the morning he was in sole charge of the building and had keys to each exchange.

Mr. Hawkins believed that the film thefts were an inside job. He trailed Watt and the latter was arrested in

his automobile at the railroad station just as he was about to ship the films. His indictment quickly followed.

In Chicago last week the arrest and conviction of John Mikolina and John Ferns has put a stop to a long series of film thefts. Unlike the Cleveland case, this was an outside job. Films were stolen from delivery wagons. Practically all of the companies operating in Chicago reported such thefts and under the supervision of Mr. Hawkins, an exhaustive inquiry was made.

After the arrest, Mikolina made a full confession, admitting that he stole many cases of film from trucks and sold them whenever he could find a market. In court, Mikolina pleaded guilty to grand larceny and was sentenced to three months in the House of Correction. Ferns pleaded guilty to receiving stolen goods and was fined \$250 and costs.

Other arrests in connection with the theft of film have been made in Boston and New York. Mr. Hawkins says that an intensive campaign against the film thieves, such as that which resulted in a great many arrests in New York last year and practically wiped out the contraband dealing in films there, is now being instituted throughout the country, and that his efforts and those of his fellow investigators will be concentrated from now on in all the key cities of the United States. He says that with the active co-operation of the film exchange managers throughout the country, the remaining film thieves will be run out of business during the next few months.

Theatre Managers Aid Veterans

S. L. Rothafel, Hugo Riesenfeld and Joseph Plunkett have donated seats for disabled war veterans at the Capitol, the Rivoli, Rialto and Criterion and the Strand, respectively. This particular group of veterans is at the Fox Hills Hospital, and as many will be entertained as come throughout the summer.

Tony Sarg's Almanac

Tony Sarg, puppeteer and cartoonist, has created an animated cartoon called Tony Sarg's Almanac which Hugo Riesenfeld has selected for his Criterion program, which opened Sunday. Its subject is a prehistoric circus. The animation of the characters is said to be the finest ever made for the movies.

New Sennett Features

Mack Sennett will shortly release two new feature subjects under the titles, "His Dream Girl" and "Her Dream Man." It is expected that both pictures will be available for distribution through Associated Producers, Inc., before late summer.

Lillian Walker in Stock

Lillian Walker, the picture star, who has been offering a monologue on the Orpheum circuit, has accepted a stock engagement for the summer. She intends to offer a sketch next season in vaudeville.

Three Griffith Pictures

The simultaneous engagement of "The Birth of a Nation" at the Capitol Theatre, "Dream Street" at the Town Hall, and "Way Down East" at the Forty-fourth Street Theatre, is said to be the first time in history that three pictures made by one person have run at the same time.

Stories for Owen Moore

Myron Selznick has purchased two new stories for Owen Moore. One of them is "The Forgetters," by Will H. Hough, and the other is "Rest for the Weary," by Garrett Elsdon Fort. These two stories, and two others which have been held in reserve, "Should a Man Marry" and "Ol Professor" will form the next four Moore productions.

Kipling Film Completed

Director James Young has completed the filming of Rudyard Kipling's first Pathé picture, "Without Benefit of Clergy." Cutting and assembling are now in progress at the Brunton Studios.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture.

They will be found on pages 836, 837, 838 and 839 of this issue.

Directors—XIV



(O) Harisook

MACK SENNETT

Producer of many of the most famous comedies of filmdom who is now turning his attention to feature productions

Three Robertson-Cole Films

Three attractions are scheduled for release in the current month by Robertson-Cole. "Beach of Dreams" is to be released May 8. This production is from the novel by H. De Vere Stacpoole, a Hawthorth production, directed by William Parke. Edith Storey plays the leading role. Sessue Hayakawa in "Black Roses," is scheduled for May 20. The third production is "Cold Steel." J. P. McGowan is supported by Kathleen Clifford in this Brunton Production, which is to be released May 30.

Editing "Cup of Life"

Final cutting and editing of "The Cup of Life," a Thomas H. Ince special, is now under way, with Ince personally in charge of operations. The all-star cast includes Hobart Bosworth, Madge Bellamy, Tully Marshall, and Niles Welch. The original story was written by Carey Wilson, and adapted to the screen by Joseph Franklin Poland. Rowland V. Lee directed, under the personal supervision of Thomas H. Ince.

Next Week at the Rialto

Dorothy Dalton in "The Idol of the North," a Paramount picture by J. Clarkson Miller, will be the feature film at the Rialto theatre during the week beginning Sunday, May 15. R. William Neill directed and Frank Beresford adapted the story to the screen. Edwin August, E. J. Ratcliffe, Riley Hatch, Jules Cowles, Florence St. Leonard, Jessie Arnold, Marguerite March and Joe King are in the supporting cast.

Barthelmess Company Formed

Richard Barthelmess is to appear at the head of his own company in a series of special productions. A syndicate of Wall Street interests, with a capitalization of \$250,000, has been formed to produce the pictures. The new company will be called "The Inspiration Pictures Company."

Uncle Remus in the Talkies

Children's matinees will be the Saturday morning feature at the Town Hall, according to an announcement by Wendell McMahon, director of the Talking Pictures Corporation. One of the special features will be Uncle Remus in talking pictures. Other features will be a talk on music by Walter Damrosch to the children. There also will be musical and other specialties, in addition to the Griffith picture, "Dream Street." The matinees will be under the auspices of the Children's Matinee Association, Inc., of which Mrs. M. L. Fulton is executive secretary. There will be six chaperones as well as six additional policemen to care for the children.

Next Week at the Rivoli

Ethel Clayton in "Sham," a Paramount picture from the famous comedy-drama by Elmer Harris and Geraldine Bonner, will be the principal screen attraction at the Rivoli theatre during the week beginning Sunday, May 15. Thomas Heffron directed and Douglas Doty made the screen adaptation. In the cast supporting Miss Clayton are Clyde Fillmore, Walter Hiers, Theodore Roberts, Sylvia Ashton, Helen Dunbar, Arthur Carewe, Thomas Ricketts, Blanche Gray, Eunice Burnham and Carrie Clark Ward.

Anna Q. Nilsson Sails

Anna Q. Nilsson was forced to cancel her tour of Loew's Theatres in connection with "Without Limit" on receipt of a cable from Sweden that her mother was very ill. She sailed on the Bergensfjord for Sweden Tuesday morning. Her series of personal appearances has been postponed until some time in July when Miss Nilsson will return to this country to resume her film activities.

Logan Paul Closes Season

Logan Paul, well-known stage and cinema actor, has just closed a very successful season with David Belasco in the "Son Daughter." Of course everyone of the old timers remember Logan Paul's wonderful impersonation of Abraham Lincoln in Wm. Haworth's naval drama of the "Ensign." Mr. Paul is considering picture offers.

Wants More Alimony

Josephine Park Tearle, former wife of Conway Tearle, has asked the court for an increase of alimony from \$25 a week, now being paid her by Tearle, to \$500. It was argued his earning capacity has increased since she divorced him in 1912. Decision was reserved.

MacDonald—May

Wallace MacDonald and Doris May were married Thursday of last week. Their engagement was announced several months ago.

Mack with Realart

Ollie Mack, well known as part of the team of Murray and Mack, has joined the Sun-Lite Comedy unit producing two-reel comedies for Realart.



DRAMATIC MIRROR

JANE JENNINGS

One of the screen's foremost actresses of character parts, who has won for herself the reputation of being the ideal delineator of mother roles. Among her more recent pictures are "The Gilded Lily," with Mae Murray, and "What Women Will Do," with Anna Q. Nilsson

Jane Jennings—The Mother's Role

By Bernard Sobel

IMPATIENTLY I closed my note book and put away my fountain pen.

"I'm sorry, Miss Jennings," I said calmly, "but if you won't talk, I cannot possibly write an interview about you."

I had no sooner uttered the words than I regretted them. Without intending to do so, I had made sad the beautiful gray-haired woman who sat so quietly before me. Her fine cameo-like face flushed, her clear gray-blue eyes became pensive and her sensitive lips grew tremulous. In that one second, she revealed unconsciously the remarkable range of facial expression that makes her able to play parts of great diversity, mothers, ambitious, pathetic and sacrificing; society matrons, aristocratic, scheming and brilliant.

"I am sorry," faltered Miss Jennings, "but I don't really know

What to Tell You

Perhaps if I had some one to help me, I could tell you many interesting things."

"Someone to help you?" I repeated. "Certainly, my dear Miss Jennings, but outside of calling for a policeman or a fireman, I don't know whom to call."

"Of course, you don't," she laughed, "but I do, and if I have your permission, I will call in my sister. I'm sure she would know how to jog me into speech."

"By all means, invite your sister to come in," I begged. "I'm sorry I didn't think of that long ago."

The next moment there entered Miss Franc Frederick, and I was confronted by another beautiful woman with gray hair that rivalled her sister's, and with eyes blue and star-like.

"The trouble with my sister is," she said, "that she

Is Always Afraid

that she won't tell the absolute truth. She is anxious to think well of everyone, and for fear of doing an injustice to someone else, she won't talk about herself. Her career began three years ago. What happened before that time she positively will not say.

"Her playing in the movies was purely accidental. She had been writing some short stories, and had gone to the Vitagraph studio in search of atmosphere."

"Yes," added Miss Jennings, "and I was there scarcely an hour before I found myself part of the atmosphere. The director saw me standing around and asked me to take part, and before I knew it, I grew so interested in doing what he told me to do, and in watching the other players, that I forgot all about my story writing. I was supposed to represent a society matron at an embassy ball in Washington. The name of the picture was 'The Message of the Mouse,' and Anita Stewart was the star. I shall never forget that picture though many others followed it.

"About three days after, the director called me up again to serve as

Some More Atmosphere

and after that work was finished I was given a few bits and then actual parts. I was very proud and very happy, for the experience was different from any that had ever before come into my life. I went into one picture after another and took all the mother parts in the O. Henry series. You would be surprised to discover how much

I Learned About

O. Henry from that series. I often wish that he were living today, in order that he might write some of his interesting stories about the film world.

"After one year and a half with Vitagraph studios, I began to get

have manifested talent of the highest order and often they have given superb evidences of their love for their homes and family.

"The public would be astonished indeed, if it could get an honest-and-truly glimpse of some of these players. One day, while

I Was Working

in a recent picture, I passed my odd moments hemstitching a handkerchief. Suddenly I felt that someone was watching me carefully, and I looked up to see Alice Joyce staring at me with all the enthusiasm of a little girl looking at a new doll.

"That's wonderful work," she exclaimed, and then drew near and

Somewhat overcome by emotion, Miss Jennings grew silent, and her sister continued her story.

"I want you to know," she declared, "that my sister also does handsome embroidery work, and that our home has some fine examples of her skill."

"For shame," chided Miss Jennings, "don't put that in."

"No one should be ashamed of his handiwork," replied Miss Frederick, "and I'm proud of yours. So I want you to know also that my sister has had a long list of parts and that she has appeared in the three short years of her career with Elsie Ferguson, Violet Heming, Agnes Ayres, Corinne Griffith, Mollie King, Catherine Calvert, Mae Murray,

And Very Recently

with Anna Q. Nilsson in "What Women Will Do."

The domestic life of Miss Jennings is an interesting one. It is shared by three other people—her husband, Miss Frederick and Miss Frederick's husband. They make a happy quartet and, one that is notable for harmony and contentment.

"Though I do have gray hair," Miss Jennings added, "I feel that my life is just beginning to be an adventure. There is no reason why gray hair should bring our interests to a close. I believe firmly that my knowledge of life fits me for real experience. I say this advisedly, for after being a mother many times in the films, I have learned about all sorts of families, and about all sorts of flappers. The girl of twenty is concerned most with the style of the day; whereas we have learned the transitory value of clothes. I am fond of flappers, nevertheless, and I believe that they should have their happy youth. I think they should make themselves as attractive as they wish, and

A Little Rouge

and powder will not harm them. They can smoke, too, if they like. Smoking is not a question of morals, but a question of nerves. Of course, a career devoted solely to pleasure and society is a wasted one; and society women know this best of all as many of them are doing important things, looking after great charitable movements, writing, acting, lecturing and helping humanity generally.

"For my part, when my working day is over, I crave no greater pleasure than visiting

With My Family

Sometimes I read poetry to them, and sometimes I give suggestions to my sister who has taken up the writing. I abandoned and who now does many quaint bits of poetry and humor. My ambition is to write a picture myself some day, and if I do so it will have as its central figure a splendid mother, who knows how to struggle for her family, to inspire them, and to smile when sorrow and distress affect her and hers. I enjoy doing all sorts of parts. Variety is the keystone of my existence. Yet after all, what I like best of all is playing the mother's part."



JANE JENNINGS

Who began her motion career by a peculiar chance and has rapidly risen to the top as a character actress

calls from directors under whom I had worked. By this time I had become trained in the principles of my profession, and I was happy to know that these directors saw merit in my work. Some of them entrusted me with all sorts of parts.

At One Time

I was a mother, at another time a society matron, and at still another a woman of the world or bohemian.

"My new duties brought me into contact with many famous stars, and I think of most of them with the highest esteem. They have nearly always been sympathetic toward the work of their associate players; they

Began To Tell Me

about her collection of silks and how she devotes all her odd moments to turning them into beautiful lampshades.

"And most of these players are heroic

In the Sacrifice

they make to please the public. My heart goes out to Pedro de Cordoba who, though overwhelmed by grief through a recent bereavement went courageously on with his work in the pictures and on the stage, a real martyr to his art and his public."

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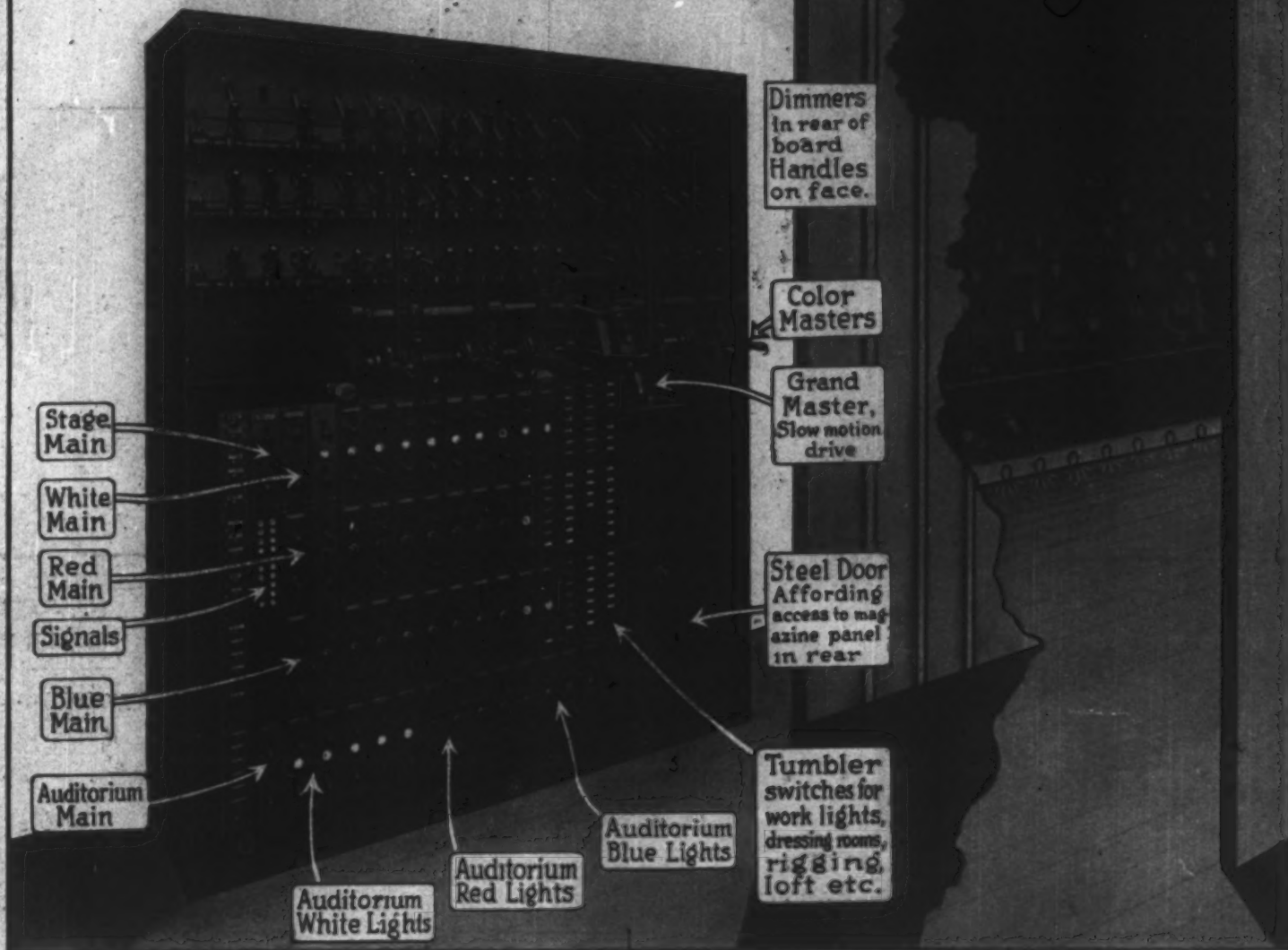
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Who Started

this account twenty or thirty years ago, maybe, with an investment of a thousand dollars. You can't get something for nothing to-day any more than you could a year ago or ten years ago, but you can get \$80 a year for a thousand dollars to-day which is something you could not do ten years ago; and ten years hence I am prepared to say that \$80 income will cost you somewhere near one thousand two hundred dollars which is considerable of a difference.

This whole bond business can be summed up in a sentence—it helps provide against the time when your limbs are too old for dancing and when your face is too lined and your hair too gray to play the parts we are all anxious to see you in.

We, the public, are a poor lot. We are quite unmerciful. I went last week to see an old favorite of mine whom I had not seen since 1914. I was disappointed, she was getting old, she'd lost a good deal of the pep

and youth she used to have. I wonder whether I shall go and see her again. I rather doubt it. I noticed that nearly everyone in the audience felt the same as I for we none of us applauded very much. And I wondered as I left, "Has she saved any money?" I'm sure I hope so.

Save your money, folks, save it and invest it, make it work for you for the day will come when your money will have to do the work that you are no longer able to do, and if you have no money—

When it comes to handling the money they have earned and worked hard for, I maintain that actors are bad business men. It is, often their boast they know nothing about money. Well, I think they ought to learn; with all the literature on bonds these days it is not very difficult to learn, and to get a general idea of bond buying ten minutes with the securities man at a bank or ten minutes with a bond salesman will get him started. But the real reason why the actor ought to learn is because he can make money for his old age and for his out-of-work period by knowing the difference between a stock and a bond, between a good bond and a bad one and because "Riches like responsibilities seek the shoulders which are able to carry them."

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Censorship**

(Continued from page 833)

picture was a reflection on neither Mr. Whitlock nor on this company. However, we withdrew it voluntarily. I cite this to show that a company which has suffered a rejection of only one out of eight thousand pictures has nothing to fear as far as its own product is concerned. But, unfortunately, the actual and practical working out of censorship hits us as hard as though we were common offenders against decency.

"There is another side of the matter which is even more ugly. Censorship leads to a condition which can be described by no prettier words than attempted graft and blackmail. For example, we were told by a censor board that a certain picture would have to be severely cut before it could be shown to the public. After this verdict was pronounced, we were told that a certain young man could 'edit' the picture in such a way as to insure its approval. The young man would do the work for \$150. We gave him the picture to edit and the money. The picture was immediately 'approved.' Later we discovered that the young man was a relative of a member of the censor board. Furthermore, he had not changed even so much as one foot of the picture, but had merely made a minor change in one or two subtitles which had been perfectly harmless in the beginning.

Similar instances, with variations, have occurred with other companies, I have been told.

"The only real offenders against public decency in the moving picture art during the past ten years have been fly-by-night producers of no standing and of brief commercial existence.

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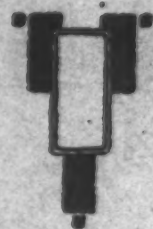
HELEN SHIPMAN

Who has captivated Chicago with her work in the title role of "Irene." Her vivacity and grace as well as her beautiful voice and genuine ability as an actress, completely disarmed criticism, and even the most caustic of the critics capitulated to her charms. After six months in Chicago, Miss Shipman has

gone to the Pacific Coast, where she will head the Western company of "Irene." Heretofore only the name of the play has been featured, but in future the electric lights will also feature the name of the little prima donna whose excellent work has more than earned such recognition for her.



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Gertrude Barr, one of the Barr Twins, charming vaudeville favorites in songs and dances



Evelyn Barr, the other half of the Barr Twins, who have one of the daintiest acts in vaudeville



Lillian Rosedale, of Holt and Rosedale, two charming singers who have created a furor



Vivian Holt, of Holt and Rosedale, who are one of the special features of "Hello Alexander"

Chicago's Most Prosperous Season

THE merry jingle of coin in the till and the pleasing crackle of many, many new bills in the cash drawer, has kept the faces of Chicago managers glowing with "a smile that won't come off" this season. Never in the history of the show business have the theatres of this big junction town been so besieged by the eager public. It seems as though everything drew. It had to be a pretty bad show that didn't get its quota of the amusement money placed in circulation in this city of three million souls.

It was nothing to see groups of five and six people go from one box-office to another (for they are late ticket buyers in Chicago) in search of an evening's amusement and in most cases only to be told "sold out." Even the cheaper seats, which did not come down in price in many houses, until the past few weeks, were eagerly bought up.

Among the Notable

successes of this most notable season, we have had "Irene," "The Bat," "The Tavern," "Dulcy," "Shavings," "East is West," and Griffith's film "Way Down East."

"Irene" with Helen Shipman starring, never wavered in popularity, notwithstanding it was moved from the Garrick on Randolph street, to



NILE MARSH

One of vaudeville's coming stars now scoring in Chicago with a series of feminine characterizations entitled "A Study in Song"

the Studebaker over on Michboul. Getting off to a very poor start "The Bat" surprised the wisacres hereabouts. The critics were most unkind at first and one paper even went so far as to comment adversely editorially upon it, not being content with the slam given it by the critic. However, "The Bat" still continues to pull them in and it bids fair to run the season through.

Another show, which was declared to be pure hokum by the majority of Chicago's best little critics, packed them in at Cohan's Grand. This was "The Tavern" with Lowell Sherman and a capable company of players in a second company of Cohan's success.

Then there was "Shavings" which enjoyed eight weeks of capacity business at Powers, and "East is West" with Fay Bainter at the Garrick, a show that was witnessed by many Chicagoans in New York.

The Blackstone, which is considerably off the beaten path of showgoers, followed "Just Suppose," Patricia Collinge's whimsical little play, with "Bab" one of Mary Roberts Rinehart's *Saturday Evening Post* stories adapted to the stage. Miss Collinge could have stayed on and on, had it not been for "Bab," as she is

A Great Favorite Here

It wasn't so much the play itself as Miss Collinge that the crowds went to see, for the papers passed up "Just Suppose" as only fair. Chicagoans awaited eagerly the

advent of "Mary" at the Colonial, after letting "The Night Boat" drift on its way. But the much heralded "Mary" didn't seem to ring true, perhaps because most of the song numbers had preceded it and were no longer fresh. Some predict, however, that it will continue to run far into the summer in this beautiful and commodious house.

Chicago has had its premieres this season as well as New York. There was "Woman to Woman" which brought another favorite star, Willette Kershaw, to A. H. Woods' Playhouse. The public refused to accept Miss Kershaw in this vehicle, however, and it was

Supplanted by a Film

after two weeks. It lacked the stamina of her former successes. Perhaps it was the "unhappy ending" they didn't like. At any rate it failed to fill even the few seats of the Playhouse, despite the fact that it was well acted, by an excellent cast, including a most remarkable child actress, Lorna Volare. Almost unanimously, though, the critics "panned" it.

"Dulcy" was the real hit of the season. Everyone praised it, quoted it and urged those who had not seen it to go. It followed "Smilin' Through" at the Cort and introduced a new and pleasing little body to Windy City folks in the person of Lynn Fontanne, whose name appeared in electric lights over the entrance the third day after it opened. Booth Tarkington declared it to be

"the gayest comedy I ever saw" and that seems to be the general opinion. At any rate it played to enormous business from the opening night and the most pleased members of the nightly audiences were the men. There's a reason.

Frank Tinney with his funny horse, caused a stampede in the direction of the Illinois and the Arthur Hammerstein musical comedy is destined for quite a run. Another musical comedy hit was "Pitter-Patter" at the Playhouse. Ernest Trjex got off

On the Right Foot

with this show, which he didn't at his last appearance in Chicago. One critic called "Pitter-Patter" "a mean little rival to 'Irene'."

Charlotte Greenwood, another "Chicago discovery," is going over big at the Olympic. Thurston, the magician, held forth there for three weeks and played to good business.

Raymond Hitchcock brought his 1921 model of "Hitchy-Koo" here and the "Hitchy" fans turned out in great numbers to see him. "Kissing Time" at the La Salle Theatre on Madison street was succeeded by the Metro film "The Four Horsemen of the Apocalypse" which Ned Holmes is putting over in great style.

(Continued on page 872)



MARIONNE

Charming dancer who is winning new friends at the Marigold Garden, Chicago



MARIONNE

As she appears in the costume of a Spanish senorita

In the World of Vaudeville

EDITH CLASPER AND BOYS

Nelson Snow and Charles Columbus are the "Boys" who assist Miss Clasper in "Love Steps," the attractive dancing and singing offering in which they are appearing in vaudeville.



(C) Strombo-Peyton

BEATRICE MORGAN

(Below) Who is appearing in vaudeville with great success in "Moonlight Madness" by Edgar Allan Woolf



ELSIE WHITE

"The Four Leaf Clover Girl," who is captivating audiences everywhere in vaudeville with her song characterizations

Helen Shipman

—At a Glance

PRETTY soft! Interviewing Helen Shipman, star of "Irene."

All you have to do is knock on her dressing room door, step in when she says "Come in," hang up your hat, take a seat and let her go. (And to think we get paid for it. Why, it's a shame to take the money. Honestly. But we take it, honestly.)

But to get back to the subject. Helen just talks and talks, much the same as does that lovable little character, Irene O'Dare, in "Irene," for they are one and the same person.

But you can't hold that against her. No, not and be a regular interviewer.

She's just full of "pep," and ambition, and she exudes sunshine, and laughter, and you don't wonder she has made such a success of the business of making others smile.

And she didn't always have good looks to help her either. For she was a homely little coot when she was small (I mean young, for she's still quite small, and young, too for that matter) doing impersonations of Bessie McCoy and Eddie Foy.

She Started Her Career

as an actress when three years old, that was in Pittsburgh, with the Harry Davis Stock Company, and she's been at it ever since.

She knows how it goes to follow trapeze acts and trained bears on roller skates, for she was in vaudeville, too. Played in a sketch called "Kidland," which held the "spot" on many a bill. Always watchful and impressionable, she soon learned the peculiarities of the various headliners and her impersonations were classics along this line.

"I don't know myself how I happened to start to do imitations," Helen announced, as she smiled with a smile which was half reminiscent and half informative.

"You see, as a child, I was always interested in the way people moved and acted, and I used to amuse myself frequently by pretending that I was one of the adult guests of my mother's or one of my schoolmates. Without intending to do so, I would place my hands in the same characteristic position in which they held theirs; screw up my mouth to resemble the position of their lips; and curve my eyebrows to duplicate their expression.

"The first time I did this, I pleased everyone greatly. They all laughed at the way I imitated a gossiping woman who called frequently, and talked with a great hissing of 's's' and snapping off of 't's'."

"The Next Time

however, that I tried imitations I had to be punished, for I was accused of making fun of the minister, the family physician, or some other dignitary whom I can't remember just now. Some time later, while reading one of Poe's short stories, I found a character who resembled me, I be-

lieve. He read people's characters by making his face resemble theirs. I have done this often, and I find that I feel wise, stupid, shrewd or serious according to my ability to imitate their particular expression.

"When I started going to the theater—matinees at first—I involuntarily continued imitating, only this time, I pretended I was the leading lady, or the hero, or the funny man and the funny girl. Though I did not realize it, I was unconsciously training myself for my stage career. I learned to observe people closely and accurately. I studied the inflections of their voices and I watched carefully for their mannerisms. Acting in the larger sense of the word, is after all nothing more than an imitation of a composite impression."

Miss Shipman didn't arrive at stardom over night, however. She'll tell you so herself.

It was by sheer hard work that she arrived at the point where she can dictate her own terms.

She appeared with Al Jolson in "Robinson Crusoe," at the Winter Garden, in New York, when but fifteen years old, and then she went higher, up on the Century Roof, at Central Park West, where things began to come her way.

After that she appeared in "Oh Boy," which ran on and on like the proverbial brook, for forty-four weeks.

And Then Came

her splendid opportunity in "Irene," which slipped quietly into the Garrick Theater, Chicago, last August and was there for many months. Now she is going to see that fairyland, California, for she has been assigned to the Western company of "Irene," and will play San Francisco, Los Angeles, and up and down the Coast.

"I look forward to the experience," Miss Shipman confided, "for many reasons. The most important one you will consider very silly, I'm afraid; but I'm going to tell it to you anyway. It is this: when I get out to California I am going to invest in quantities of crystallized fruit. I could eat candy constantly, and crystallized fruit is my favorite kind. Getting it fresh in California will be worth the trip out there.

"Of course, I am going to do a few things beside eat candy. I am

Going to Explore

if I have the time, the places that Helen Hunt Jackson made famous in her interesting story, "Ramona." I have always felt that we are too indifferent to the history and life of our native Indians; especially to the affairs of their hearts. Indians always appear so calm and indifferent that one does not realize how palpitant are their desires.

"I think that some day, it will be interesting to have a musical comedy written around a young Indian girl. She, like my beloved heroine Irene, will be tempted by things of beauty and social opportunities. Then at the critical moment in the plot, there will



HELEN SHIPMAN

The dainty star of "Irene," who has gone to the Pacific Coast to repeat her Chicago triumphs as little Irene O'Dare

be a conflict between her Indian nature and her acquired conventional nature. Don't you think this would be interesting? And think of the opportunities for unusual stage settings, and lovely chorus girls, dressed in Indian costumes and odd jokes about wigwams and papooses. Even their words are funny."

It Would Be Hard

to find a more ambitious young lady than Miss Shipman. She is busy every minute, and during her stay in Chicago when not riding, swimming, or walking, she was assisting a society ladies' club to stage pictures, which they are making for their own amusement and edification.

Miss Shipman's ideas in regard to social life are highly original.

"Most people," she declared, "feel that social life is a giddy one, without real purposes. They are inclined to smile at the butterfly social leader, and to call her more useful than ornamental. This is a mistake, I believe, for society is just as important to civilization as is business, science or the stage. We have to make life as beautiful and interesting as possible. When we find that our imagination is lagging, and that the world is a difficult place, if we indulge in social pleasure, our faith will be renewed and our ideals refreshed.

"Whenever society women ask me to take part in their club affairs, I always consent, no matter how difficult it is for me to get away from my work. I insist on one thing, however, that they conceal the fact that I am an actress, and treat me like one of their own little intimate group. As a matter of fact, being an actress does not change one's nature. It merely amplifies it. I am still the

same fun-loving person in spite of my stage responsibilities, and when I play, I play with all my heart and soul.

"Reading is one of my diversions, and I am particularly fond of books about the theatre. One of my favorite novels is "The Serio-Comic Governess," by Israel Zangwill. The heroine of this story, if you remember, was a mimic and impersonator, and this is the reason, I believe, that I always enjoy reading about her droll experiences. You see she had a double nature, perhaps a little bit like my own. She liked to be very dignified and solemn at times; and at other times she liked to laugh.

Miss Shipman posed for "The Good Fairy," a charming little statuette which graced many a mantel several years ago. This little piece of plastic art exemplifies better than words the hidden energy back of sparkling eyes and slender arms of this good little fairy of the stage.

"I sometimes think that posing for this statuette was one of the most fortunate experiences in my life," she says, "because of the definite effects it has had on my nature."

Something of the Nature

of that statue seemed to become a part of me when I posed for it, and now, whenever I get tired or a little sad, or a little disappointed, I say to myself, 'Brace up, Helen. Live up to the principles that statuette represents!'

"Then, of course, I also have my dear mother to help and direct me. She's the best company in the world."

Everywhere Miss Shipman goes she is carefully watched over by a very loving and devoted mother. The two are inseparable. Would that we had more of them!

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Elegance and simplicity joined hands to make this lovely black chiffon velvet at the right. The only decoration is the generous touch of gold net, heavily inlaid with brocaded effects in oils of lovely hues—a process used exclusively by Lester



Who can resist the appeal of the quaint old-fashioned gown with its black velvet bodice, panniers of old rose and dainty skirts of soft pearl gray? A bewitching, Lester Brilliant bonnet adds the final touch as though the lady of long ago is ready to step before the foot-lights and captivate her modern audience

Lester—Creator of Fashions

JUST a moment Mirror and I'll be with you," said Lester, the Chicago costumer and designer as he rushed from one customer to another in his busy establishment on the second floor of the State Lake Building. The moment lengthened to a half hour and then we had an opportunity to discuss the question I had come to ask:

"What do you consider the most essential point in the art of creating and designing costumes for the profession?"

"The proper lines," replied Lester. "That is

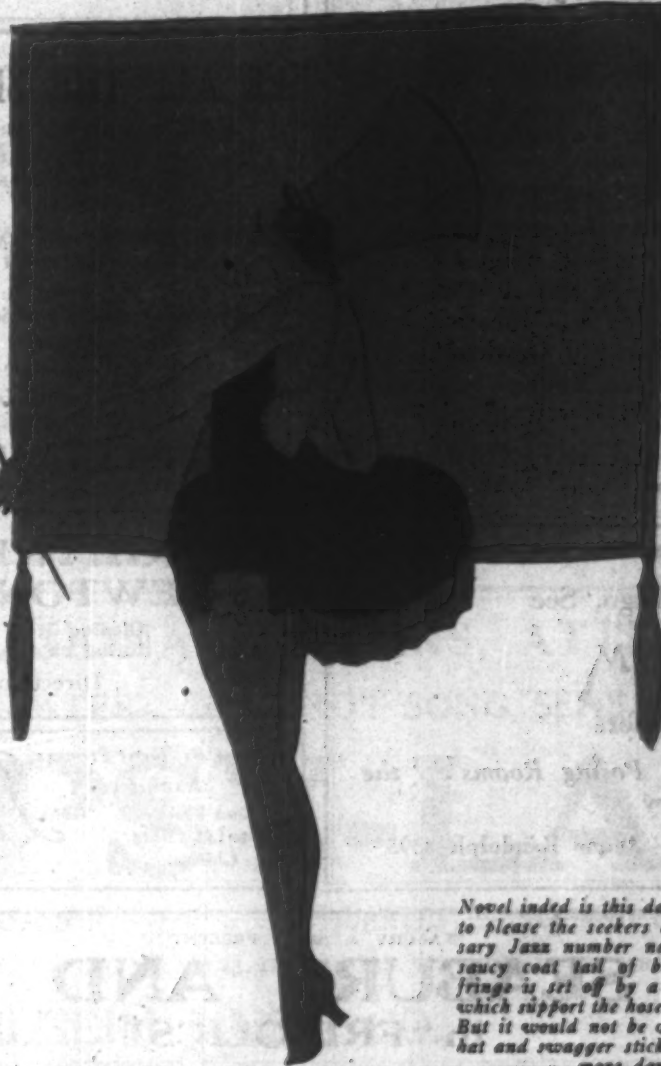
The Most Essential

thing, for it encompasses everything else such as color, decorations, ornamentation, and materials. For one cannot get the right lines with the wrong color combinations any more than one can with the wrong materials or trimmings. Many of the theatrical profession make their own costumes after fashion magazine designs, never realizing that the picture before them is the preliminary step and not the finished product.

"The next step is the proper interpretation of the lines, color effects and materials. Then again, there are but few people that take into consideration

Stage Lighting Effects

in comparison with the color combinations in the construction of their wardrobe. Certain weights and qualities of materials must be used in constructing the many different kinds of gowns and costumes such as draped effects, dancing gowns,



ruffled and wired costumes, and so forth. This is a fact that is too often overlooked by the most scrupulous.

"Last but not least, the costume must fit the occasion and should be an asset to the artist from every standpoint. I have always tried to help my customers by keeping in mind the fact

That First Impressions

are strongest, and that before they have spoken a word, sung a note or danced a step, the audience has seen them and has registered approval or disapproval.

"I wish I had time to go into each subject in detail but I must excuse myself now and get some designs ready for a pleasingly plump customer who is depending upon me for the proper lines." Which was a very brief interview, but to the point. I asked a question and I got a complete and satisfying answer. What more could I ask?

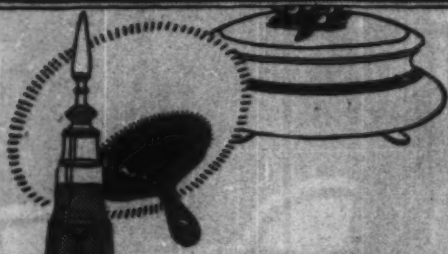
Lester's Work

however, speaks for itself. He is responsible for many of the most striking and original costumes to be seen in the theatre, revealing not only beauty of color and fabric, but, as he stressed in our interview, beauty of line, without which no amount of color or trimming can make a costume really smart or beautiful.

That is his big point, and he sticks to it.

Novel indeed is this daring little costume created by Lester to please the seekers after something new for that necessary Jaxx number needing more than 1 1/2% kick. The saucy coat tail of black satin edged with long silver fringe is set off by a cunning pair of yellow trouserettes which support the hose by means of petit baby blue garters. But it would not be quite complete without the elaborate hat and swagger stick of Solid Lester brilliant, a process more dazzling than rhinestones

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CHICAGO'S PROSPEROUS SEASON

(Continued from page 865)

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By Grace Ryan

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From the Dramatic Mirror and Theatre World week of April 18th
Palace Theatre, Chicago

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"The hit of the bill was *Fay and Florence Courtney* in a sort of revue which literally stopped the show. The music is about the best that has been heard here for a long time, being free from jazz and really musical. The *Courtney Sisters* are fine artists, and their hit was of such proportion that it was evident the audience appreciated it."

The first to use Benson's String Quintet Accompaniment
Direction Rose and Curtis



JOHN J. NASH

Business Manager of the Western
Vaudeville Managers' Association

This has never been a good house for pictures but Holmes has turned the tide. He has made the theatre distinctive by covering the entire front (It's a four-story building) in royal purple and it stands out as conspicuous as a sore thumb.

Another Phenomenal Run

was that enjoyed by "Way Down East" which has just completed twenty weeks, eighteen at Wood's Theatre on Randolph and two weeks at the Auditorium. Never once did the crowds let up in attendance and seldom was there a week when the receipts fell below \$20,000.

Al Woods brought his famous "Gertie's Garter" to the Wood's Theatre, following the removal of the Griffith film, and in the face of rather severe comments, it is doing fine business.

The vaudeville houses, the Majestic, Palace, State-Lake, McVickers and Rialto, have passed through a season of unprecedented business. Long lines are a common sight before the entrances to the continuous houses, even in stormy weather, and one wonders at times where all the people come from that pack these places morning, noon and night. The State-Lake surpassed its last year's business by many thousands of dollars, it is said, while the Jones, Linick and Schaefer theatres seldom have an empty seat.

Theatre building has been very active during the present season, both in the downtown, or "loop" district, and the outlying territory.

A. H. Woods' New House

at the corner of Randolph and Dearborn streets, directly across from his new Wood's Theatre, is completed and will open May 16. The first attraction in this new million dollar house will be "The Sign on the Door" with Marjorie Rambeau. The theatre is said to be the most complete and up-to-date in the country and though it is quite plain outside is said to be most sumptuously furnished within. A feature of the new playhouse is a complete moving picture projection room, in addition to shower baths, etc.

The Ascher Brothers, motion picture magnates, opened their first "Loop" house, The Roosevelt, April 23. It is opposite Marshall Field's, a most desirable location, and will be devoted to pictures. The theatre seats upwards of 2,000 and is said to have cost \$1,500,000. Further down the street, rapidly nearing completion is the Ambassador, another new film palace. This is to be opened by Balaban and Katz, and will contain 4,500 seats. Both of the new picture houses have large modern organs and are suitable for legitimate attractions or vaudeville, should the occasion arise.

The neighborhood of 63rd street and Cottage Grove avenue has sprung into prominence as a community centre, through the opening of the large new Tivoli Theatre. This is another Balaban and Katz house and in appointments and size compares with any screen palace in New York with the possible exception of the Capitol. It seats 4,500 and is packed every night, at fifty cents top. Jesse Crawford is the organist, a young man from California of unusual accomplishments in his line.

The West Side of Chicago was not slighted either, for at Kedzie and Madison street, the Lubliner and Trinz circuit opened up a beautiful theatre, called the Senate. It is said to have cost close to \$1,400,000, and is one of the city's finest houses.

With the city fathers crying for more funds with which to run the city, the cabarets were hit by a new scale recently. Restaurants with 500 seating capacity are supposed to pay a license of \$1,000 a year now, and there was also a slight adjustment upward on theatre licenses.

The cabarets continue to do a good business, with the Marigold gardens topping the others in entertainment. Ernie Young's "Spring Time Joy Bells," at this popular north-side cafe fairly surpasses anything ever attempted along this line. Sprightly musical numbers are interspersed with novel ensembles. The Winter Garden in the loop has had a steady run of excellent entertainers also.



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Chicago, April 24.
Following up their declaration that all
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season are to be centered in Chicago, C.
S. ("Tink") Humphrey and John J. Nash
announce that all New York agents must
have Chicago representatives, and the
Chicago agents alone will be credited
with bookings in this territory. These
agents may "split" with their New York
connections, as is the custom, but New
York agents cannot longer book of their
own accord in the Chicago territory, as
they have been doing this year.

This means that when a New York
agent offers an act for Association, Keith,
Western, or Orpheum Jr. time, the Keith
or Orpheum office in New York will refer
the offer to Chicago, together with the
name of the agent. The Chicago repre-
sentative of this agent will be notified by
the office here. If bookings are given, the
contracts will be furnished to the Chicago
agent here or may be issued in New York
after telegraphic O. K. from the booking
heads here but in either event the com-
mission will be paid the Chicago agent
and he may settle with the New York
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SONGS AND THEIR PUBLISHERS

(Continued from page 806)

ing the opportunity to pick up more news, we immediately joined the little gathering.

"One of the most important but least appreciated factors in the success of a song is the song plugger," said Smith, "and believe me, I ought to know. Working all the time and covering about a dozen houses each night is a job which requires iron pipes."

"I'll say so," remarked Levy, "and I've had many a good suit ruined by being bounced out of the stage door."

"You fellows make me sick," chimed in Sammy Mitnick, "why it's apple sauce to what it used to be. Today it's all cut and dried. We have our weekly conferences, the campaign is systematically divided and we all work according to schedule. In the olden days it was a free-for-all, with everybody cutting each other's throat. When a new act appeared

The Pluggers Fell Upon It

like a pack of hungry hounds fighting over a bone. The idea of the act not being able to use the song was never thought of. It was a case of placing the number and letting the future take care of itself. Those were the tough old days when pluggers would resort to any means in order to get a number across. When a new act showed, every plugger in the business claimed the performers' friendship. One fellow was brought up with him, another was related to him, somebody else used to live with him. Those were

the days when forty-second cousins flew thick and fast.

"I remember one plugger who upon looking over the route list discovered a performer named Mary Ellen. 'Everybody keep away from this act,' he loudly declared, 'Mary Ellen is a cousin of mine and I am the only one who can get her to use a number.' After sending numerous letters without receiving a reply, he went on to visit the young lady only to discover Mary Ellen was an elephant. Raspberries happened to be in season, so it is needless to say that upon returning he received a generous portion of the well known fruit.

"Yes, sir, those were

The Tough Old Days

but as I said before the present-day system has eliminated all those obstacles. Nowadays before soliciting an act, the turn is carefully reviewed from the front of the house for the purpose of ascertaining whether the song would fit into their offering. If so, the performer is approached in a gentlemanly manner and is asked to listen to the number, which often results in their using it. The same thing applies to placing a number with the various orchestras throughout the country. The next time you hear a popular number, whether it is being sung on the stage or played in a dance hall, please remember that the song plugger was a big factor in putting it there."

And there you are!

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SUIT OF SABEL
AN INTERNATIONAL COMPLI-
CATION
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AUNT HANNAH
BROTHER JIM'S BABY
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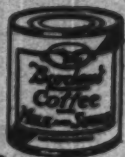
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VERA SISSON
JOHN DAVIDSON
DOUGLAS FAIRBANKS
THOMAS GALLERY
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FANNIE WARD
BLANCHE RING
FRANCES RING
FRANCIS X. BUSHMAN
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REX INGRAM
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GRACE D'ARMOND
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ZAZU PITTS
HOUDINI
JESS WILLARD
PEDRO DE CORDOBA
WALLACE REID
ALLAN DWAN
MADELINE TRAVERSE
SAMUEL GOLDWYN
HECTER TURNBULL
HECTOR TURNBULL
LOUIS JOSEPH VANCE
RUPERT JULIAN
LOIS WEBER
MAXWELL KARGER
MARCUS LOEW
EUGENE O'BRIEN
HOBART BOSWORTH
JOSEPH ENGEL
PAVLOWA
HELEN KELLER
HELEN WARE
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A. K. DOE
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FRITZI BRUNETTE
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CHARLES RICHMAN
CHAS. KENYON
GERTRUDE ATHERTON
VIOLA DANA
ROBERT EDESON
GEOFFREY WEBB
BETTY BLYTHE
HENRY MORTIMER
CECIL MUMFORD
DICK ROSSON
A. B. BARRINGER
CHARLES GORDON
NIGEL BARRIE
HENRY WATERS
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B. S. WILLIAMS
RALPH BLOCK
ALICE GRAY
WILLIAM CHRISTY CABANNE
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FLORENCE RUSSELL
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ANNA LEHR
WILLIAM FARNUM
DUSTIN FARNUM
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MARGUERITE CLARK
WILLIAM COURTLEIGH

GEORGE KROM

Manager

Herbert Hobby
Night Clerk

Clarence Sharpe
Day Clerk

Harry Bradley
Auditor

J. B. Holland
Day Clerk